

THE ATHENÆUM

Journal of English and Foreign Literature, Science, and the Fine Arts.

LONDON, SATURDAY, DECEMBER 5, 1846.

PRICE
FOURPENCE
Stamped Edition, 5d.

No. 997.

For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent, for not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 14, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25fr. or 1l. 2s. the year. To other Countries, the postage in addition.

DECORATIVE ART SOCIETY, 20, GREAT MARLBOROUGH-STREET.—General Meeting on Wednesday next.—The Discussion will be continued upon the remarks made by Mr. DRYDEN, in a Paper read at the last Meeting, 'ON THE IMPORTANCE OF PAINTING.'
Admission on application, by post, to
E. C. LAUGHER, Hon. Sec.
17, Sussex-place, Kensington.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.
TWO LECTURES will be delivered before the Members of the Society on the occasion of their December General Meeting, by JOHN RYAN, M.D. L.L.D., Professor of Chemistry to the Royal Polytechnic Institution of London, &c. &c. in the Great Theatre of that Establishment, on the EVENING of WEDNESDAY the 9th, and THURSDAY the 10th of December; to which Members of the Society will have the privilege of free admission, at the private entrance to the Institution, No. 4, Cavendish-square, on presenting Tickets, to be obtained by the object of these lectures, who will be given a strictly Elementary Demonstration of the Substance which enter into the Composition of Plants and Soils, and to elucidate their various Chemical and Mechanical Properties by Experimental Illustration. The Lecture of the Society in Hanover-square will be thrown open, as usual, for the accommodation of Members, from 6 to 10 o'clock, on the Evenings of Wednesday the 9th, Thursday the 10th, and Friday the 11th of December.
The General Meeting will be held on Saturday, the 12th of December, at 11 o'clock in the forenoon.
By order of the Council,
London, Nov. 29th, 1846. JAMES HUDSON, Secretary.

LONDON PHONOGRAPHIC INSTITUTION, No. 11, STRAND. conducted by Messrs. B. & H. PYMAN, brothers to the Inventor of Phonography. The above Institution is now opened for the formation and instruction of Classes, and for Private Tuition in the Phonographic Art, and in the use of the Phonograph. Tuition will be opened on Thursday, Dec. 10, 8 1/2 p.m. Terms for the course of 9 Lessons, 7s. 6d. A PUBLIC CLASS, for Gentlemen, will be opened on Friday, Dec. 11, 9 p.m. Terms for the course, 2s. 6d. All other Classes and Private Tuition daily, from 10 till 3. Phonography is a new and truly philosophic method of writing, combining more than the brevity of shorthand, with more than the legibility of the common long-hand.
See Phonographic Bills.

ENGLISH MUSIC.—EXETER HALL.—The Committee of the HULLAH TESTIMONIAL FUND beg leave to announce that they purpose giving a Series of FOUR CONCERTS illustrative of the PROGRESS OF ENGLISH MUSIC.
The Concerts will be held on 15th January, 8th February, 8th March, and 12th April next.
Full particulars will be daily announced.
J. H. W. MIRFIELD, } Hon. Secs.
CHARLES BEVER, }

GERMAN LANGUAGE AND DRAMATIC READINGS.—Dr. HEINRICH FICK, Author of a German and English Dictionary, and other Works, TEACHES GERMAN, in his native tongue, in town and country, in the City and neighbourhood, and resumes his DRAMATIC READINGS upon the best models of the German Stage. He is the bearer of the highest testimonials from the Heads, Vice-Chancellors, &c. of English and other Universities, and some of the most eminent Professors and Authors of this country (his Pupils). First-rate references given. Buret & Co., Portico-place, Cornmarket-square.

PRIVATE EDUCATION, BEULAH HOUSE, TORQUAY.—Mrs. HOWELL continues to receive a LIMITED NUMBER OF YOUNG LADIES of the higher class to Board and Educate. Her system is essentially domestic, combining the comforts and indulgence of Home with careful and systematic Instruction. The plan of Instruction includes French, German, Italian, Music, Singing and Drawing, with every branch of a sound and refined English Education. Mrs. Howell begs to direct attention to the advantages which the highly favoured climate of Torquay offers to delicate children, to secure the full benefit of which her Pupils Mrs. Howell gives no winter vacation. References of the highest consideration.
Beulah House, Torquay, Devon.

HYDRAULIC ENGINEERING.—YOUNG GENTLEMEN desirous of acquiring a practical knowledge of Hydraulic Engineering may be admitted into a new training under the direction of an Engineer of twenty years standing, who is arranging an establishment in which practical illustrations of Water-works, Water-wheels, Pumps, Rams, Fountains, &c. will be continually given, so as to enable diligent Pupils to acquire a thorough knowledge of this important subject. To prevent unnecessary trouble, the terms are One Hundred Guineas per annum, payable in advance. Apply, in the first instance, by letter, to M. J., care of Mr. Sloper, Stationer, Holborn-hill, London.

BEARDS' COLOURED PHOTOGRAPHIC PORTRAITS, at 55, King-street, City; 31, Parliament-street, Westminster; and the Royal Polytechnic Institution, Regent-street.
"Portraits can now be taken in the coldest weather, if not densely foggy, in all respects as good as if in the sunshine."—*The Times*.

PRICE TWO GUINEAS PER SET.
GEOLOGY, illustrated by the Magic Lantern.
—Pritchard's Set of Slides, showing all the Strata, and 100 Drawings of Fossil Animals and Plants, with printed Book of Descriptions, may be had of R. Wilcox, 102, Fleet-street, London, price 2l. 2s.

AMUSEMENT FOR CHRISTMAS.—CARPENTER & WESTLEY'S improved PHANTASMA LANTERNS, with the new CHROMATOPIC (or ARTIFICIAL FIRE) and DISOLVING VIEWS, with every variety of Slides, including Natural History, Land, Sea, Movable and Plain Astronomical, Views in the Grand Lamp, in a Box, 2l. 12s. 6d. No. 2, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 3, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 4, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 5, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 6, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 7, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 8, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 9, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 10, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 11, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 12, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 13, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 14, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 15, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 16, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 17, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 18, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 19, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 20, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 21, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 22, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 23, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 24, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 25, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 26, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 27, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 28, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 29, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 30, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 31, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 32, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 33, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 34, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 35, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 36, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 37, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 38, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 39, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 40, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 41, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 42, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 43, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 44, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 45, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 46, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 47, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 48, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 49, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 50, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 51, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 52, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 53, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 54, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 55, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 56, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 57, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 58, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 59, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 60, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 61, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 62, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 63, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 64, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 65, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 66, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 67, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 68, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 69, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 70, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 71, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 72, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 73, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 74, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 75, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 76, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 77, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 78, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 79, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 80, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 81, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 82, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 83, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 84, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 85, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 86, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 87, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 88, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 89, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 90, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 91, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 92, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 93, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 94, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 95, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 96, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 97, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 98, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 99, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 100, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 101, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 102, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 103, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 104, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 105, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 106, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 107, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 108, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 109, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 110, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 111, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 112, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 113, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 114, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 115, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 116, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 117, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 118, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 119, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 120, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 121, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 122, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 123, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 124, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 125, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 126, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 127, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 128, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 129, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 130, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 131, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 132, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 133, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 134, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 135, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 136, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 137, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 138, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 139, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 140, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 141, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 142, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 143, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 144, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 145, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 146, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 147, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 148, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 149, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 150, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 151, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 152, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 153, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 154, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 155, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 156, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 157, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 158, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 159, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 160, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 161, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 162, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 163, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 164, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 165, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 166, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 167, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 168, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 169, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 170, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 171, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 172, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 173, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 174, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 175, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 176, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 177, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 178, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 179, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 180, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 181, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 182, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 183, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 184, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 185, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 186, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 187, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 188, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 189, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 190, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 191, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 192, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 193, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 194, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 195, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 196, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 197, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 198, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 199, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 200, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 201, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 202, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 203, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 204, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 205, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 206, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 207, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 208, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 209, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 210, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 211, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 212, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 213, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 214, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 215, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 216, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 217, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 218, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 219, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 220, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 221, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 222, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 223, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 224, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 225, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 226, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 227, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 228, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 229, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 230, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 231, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 232, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 233, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 234, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 235, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 236, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 237, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 238, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 239, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 240, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 241, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 242, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 243, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 244, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 245, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 246, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 247, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 248, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 249, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 250, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 251, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 252, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 253, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 254, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 255, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 256, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 257, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 258, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 259, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 260, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 261, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 262, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 263, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 264, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 265, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 266, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 267, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 268, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 269, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 270, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 271, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 272, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 273, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 274, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 275, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 276, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 277, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 278, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 279, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 280, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 281, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 282, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 283, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 284, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 285, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 286, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 287, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 288, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 289, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 290, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 291, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 292, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 293, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 294, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 295, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 296, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 297, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 298, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 299, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 300, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 301, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 302, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 303, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 304, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 305, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 306, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 307, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 308, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 309, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 310, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 311, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 312, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 313, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 314, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 315, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 316, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 317, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 318, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 319, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 320, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 321, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 322, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 323, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 324, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 325, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 326, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 327, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 328, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 329, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 330, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 331, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 332, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 333, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 334, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 335, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 336, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 337, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 338, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 339, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 340, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 341, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 342, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 343, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 344, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 345, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 346, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 347, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 348, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 349, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 350, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 351, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 352, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 353, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 354, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 355, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 356, Lantern with Grand Lamp, in a Box, 2l. 12s. 6d. No. 357, Lantern with Grand

Sales by Auction.

MISCELLANEOUS COLLECTION.

Messrs. J. C. & S. STEVENS will SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on THURSDAY, 10th December, at 12 for 1 o'clock,

A MISCELLANEOUS ASSEMBLAGE of Shells, Minerals, Fossils, Electrical Machines, Lenses, Antiquities, Coins, Engravings, Maps, Chinese Drawings, Paintings, Engravings, Books, a Sofa covered in damask, large Ottoman, Portable Water-closet, Mahogany and Rosewood Cabinets and Glazed Case, and a variety of Miscellaneous Articles.
On View the day prior, and Catalogues had.

TO ENTOMOLOGISTS, ORNITHOLOGISTS, ETC.

Messrs. J. C. & S. STEVENS are instructed to SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on TUESDAY, 13th December, at half-past 12 precisely,

A COLLECTION OF EXOTIC INSECTS, principally of the Coleopterous Order, in a fine state, including many rarities, especially in the Goliada; a handsome rosewood, corked and glazed Cabinet of 20 deep drawers, a mahogany pedestal ditto of 12 drawers, a ditto of 8 drawers, and a number of Boxes. Valuable BOOKS on Entomology by Sepp, Cramer, Rosel, Curtis, Stephens, Kirby and Spence, Drury, &c.; and a few Cases of Hare, Furcra, and of Birds, &c.
On View the day prior, and Catalogues had at the Auctioneers.

THE SCIENTIFIC APPARATUS of the late R. DALTON, Esq., of York.

Messrs. J. C. & S. STEVENS are instructed to SELL by AUCTION, at their Great Room, 38, King-street, Covent-garden, on FRIDAY, 15th December, and following day, at 11 for 12 precisely,

THE extensive Collection of ASTRONOMICAL, OPTICAL, MECHANICAL, PNEUMATICAL, and CHEMICAL APPARATUS, for illustrating the various branches of Science and Natural Philosophy, with numerous Working Models of Steam Engines, Machines, &c., the entire property of the late R. DALTON, Esq., of York.
May be viewed on Thursday the 17th, and mornings of Sale, and Catalogues had of the Auctioneers, 38, King-street, Covent-garden.

Highly important and interesting Sale of the curious and singularly choice Editions of the late Mr. W. STURROCK, Bookseller, &c. deceased, at 30, College-green, Bristol.

Mr. HARRILL has the gratification to make known to the Nobility, Gentry, and Public, that he has been honoured with a preference, and received definite instructions from the Executors to submit for unreserved SALE by AUCTION, on the Premises, on MONDAY, December 14, 1846, and three following days,

ALL the handsome HOUSEHOLD FURNITURE, including many elaborately Carved and Antique Oak and Mahogany Tables, with corresponding Chairs of the Elizabethan age, and perfect unique; small sideboard of Plate; plated Goods; Bed and Table Linen; an assemblage of fine Old China, with curious, valuable, and rare Glass; an extremely beautiful gallery of French and Italian Paintings, with superb old original Portraits, together with an extensive assortment of engraved English Portraits and fine Prints, principally from the Collections of Horace Walpole, of Strawberry Hill, and Beckford, Esq. of Bath; a circular White Stucco Bust mounted in gold, with a Miniature Portrait on the top of Madame de Sevigné, dated from the Elysian Fields, and addressed to Horace Walpole, dated 1776; an Ancient Pair of Etruscan Shields, belonging to Queen Mary II., richly mounted with massive silver; Gems; Enamels; Antique Carvings; Tapestry; Curiosities and Bijouterie; One Share in the Victoria Rooms; One Share in the Bristol College; One Share in the Bristol Institution; a Loan Note in the Suspension Bridge for 24; Wearing Apparel; the entire of the superior Shop Fixtures, with an infinity of other attractive Property; the whole being the genuine effects of Mr. W. M. STURROCK, Bookseller, &c. deceased, at his late Residence, No. 30, College-green, Bristol.

Full descriptive and interesting Particulars of this important Property are given in Catalogues (at One Shilling each) will be ready for delivery one week previous to the Sale, which may be obtained by application at the Mart and Offices of Mr. Harrill, Auctioneer, Appraiser, &c. 15, Corn-street, Bristol; and the whole will be on view on Friday and Saturday the 19th and 20th, but no person will be permitted to an inspection of the property without a Catalogue.

Sale to commence each day at 10 for 11 o'clock to the minute.

SALE of the exceedingly choice COLLECTION of PAINTINGS, by the OLD MASTERS, of the late JOHN WYLIE, Esq., of Liverpool.

Messrs. STUART & SON beg leave to intimate that they have received instructions to SELL by AUCTION, at their Rooms, 9, Exchange-place, 92, Buchanan-street, Glasgow, on TUESDAY, 22nd December, at 1 o'clock,

THE Assemblage of highly valuable PAINTINGS, principally by the OLD MASTERS, of the late JOHN WYLIE, Esq., of Mexico and Liverpool.
This select Collection was formed, about thirty years ago, at great expense, with a refined taste and much judgment, and contains specimens of a class of Pictures in purity and high Art seldom offered to public competition; among which may be noticed two of great value—"Madonna, Child, and Cherubs," a very fine example of Sassoferrato, and a beautiful "Landscape with Figures," by Philip Wouwerman; two Battle Pieces, by Salvator Rosa; a very fine Flower Piece, by Rachel Von Pool or Ruisch; and capital examples of
Paul P. Ferz,
Lucas de Heemskerck,
Charles Town,
De Koningh,
and others.

Will be on view ten days previous to the Sale, and Catalogues had of Messrs. Graves & Co. 6, Pall Mall, London; or of Messrs. Stuart & Son, 9, Exchange-place, Glasgow.

GIFT BOOKS FOR CHRISTMAS.

BOOK OF ECCLESIASTES. By Miss GORDON. Handsomely illuminated, containing 36 Plates, price 11. 11s. 6d.; bound in Morocco, 2s. 12s. 6d.
Dickinson & Son, Lithographers and Publishers, 114, New Bond street.

RURAL PICKINGS.

Just published, 12mo. bound in cloth, gilt edges, price 7s.
RURAL PICKINGS; or, Attractive Points in Country Life and Scenery. By the Author of 'Ephraim Holding's Domestic Addresses, &c., with Coloured Plates, by Absolon, &c.
"Youth and Manhood delight in the country, while Childhood absolutely revels there; even old Age himself, almost forgetting the wrinkles on his brow, and the rheumatism in his limbs, is ready to skip in the gaiety of his heart, while he breathes the fresh air, gazes on the green fields, and calls to his remembrance the exploits of his boyhood."
"Again his childish days afford him joy, And pleasant thoughts—again he is a boy!"
London: William Tegg & Co.

BOOKS FOR YOUNG PERSONS.

THE STORY OF JOAN OF ARC. By R. M. EVANS. Second Edition. With Twenty-four Engravings. 4s. 6d. cloth gilt.

Also, by the same Author.
Tales of Chivalry. 16 Engravings. Price 4s. 6d.
True Tales from Froissart. 16 Engravings. Price 4s. 6d.

London: William Smith, 113, Fleet-street. Edinburgh: Frazer & Co. Dublin: J. M'Glashan.

FOR SCHOOLS AND YOUNG PERSONS.

Price 1s. each, 12s. pages, fcap. 8vo. with Woodcuts,
SCOTT'S FIRST BOOKS IN SCIENCE: with Questions on each page, and Glossaries.

1. Chemistry. By Richard D. Hoblyn, A.M. Oxon. (Just issued).
2. Natural Philosophy. By Comstock and Hoblyn.
3. Heat, Light, and Electricity. By Comstock and Hoblyn.
4. Astronomy. By Comstock and Hoblyn.

These Treatises have been prepared with a view to their being used as Elementary Text-books in Schools, as preparatory to a more finished education, or for pupils intended for the learned professions, and for young persons desirous of attaining the elements of science in a systematic manner without the assistance of teachers.

Adam Scott (late Scott & Webster), Charterhouse-square.

In the Press.

CORNER'S HISTORY OF ROME, compiled from accepted modern English and Foreign Authorities, and printed uniformly with CORNER'S NEW HISTORICAL WORKS, for School and Family Reading, viz. —

	Bound with the Questions.	Without the Questions.
ENGLAND AND WALES, five fine Plates, and a Map.	3 6	3 6
SCOTLAND; three fine Plates, and Map.	3 6	3 6
IRELAND; three fine Plates, and Map.	3 6	3 6
FRANCE; three fine Plates, and Map.	3 6	3 6
SPAIN and PORTUGAL; three fine Plates and Map.	3 6	3 6
DENMARK, SWEDEN, and NORWAY, with two fine Plates, and Map.	3 6	3 6
GERMANY and the GERMAN EMPIRE; three fine Plates, and Map.	3 6	3 6
TURKEY and the OTTOMAN EMPIRE; three fine Plates, and Map.	3 6	3 6
POLAND and RUSSIA; with three fine Plates, and Map.	3 6	3 6
ITALY and SWITZERLAND; three fine Plates, and Map.	3 6	3 6
HOLLAND and BELGIUM; with two fine Plates, and Map.	3 6	3 6

The object of these works—peculiarly suited to schools and families, is to furnish the reader with a faithful history of each nation, interspersed with an accurate account of the religion, customs, national characteristics, state of civilization, and domestic habits of the people, in various periods of their history;—to attract the attention of the rising generation by purity of language and clearness of detail; and thus render easy and pleasant the attainment of a knowledge of the leading events of history.

Now ready.

Charles Butler's Easy Guide to Geography and the Use of the Globes, with Glyptographic Maps. 2s. cloth.

The Guide to Useful Knowledge. By the same Author. 2nd edition, enlarged; 1s. 6d. cloth.
London: Dean & Co. Threadneedle-street; and, by order, of all Booksellers.

ERRATUM.

In last week's ATHENÆUM, last page, line five, for

NEW YEAR'S EVE,

READ

JANUARY EVE,

A TALE OF THE TIMES. By GEORGE SOANE, B.A.

E. CHURTON, Library, 26, Holles-street.

2 vols. 8vo. 24s.

ELEMENTS OF MORALITY,

INCLUDING POLITY.

By W. WHEWELL, D.D. Master of Trinity College, Cambridge.

"We have read the work through with growing gratitude to the author for the distinctness of his definitions, for the transparency of his statements, for his accuracy in the use of terms, and for the minuteness and thoroughness of his analysis of moral ideas and conceptions."—*North American Review.*

By the same Author, 8vo. 7s. 6d.

LECTURES ON SYSTEMATIC MORALITY,

Delivered before the University of Cambridge.

London: JOHN W. PARKER, West Strand.

2 vols. 8vo. with numerous illustrations, 27. 2s.

A CYCLE OF CELESTIAL OBJECTS.

By CAPTAIN W. H. SMYTH, R.N. K.S.F. D.C.L. F.R.S.,
President of the Astronomical Society; one of the Board of Visitors of the Royal Observatory.

"In the 'Cycle of Celestial Objects,' by Captain Smyth, the general reader will find all the great truths of Astronomy, embracing the most recent discoveries, clearly and accurately described, and requiring little or no mathematical knowledge for their comprehension. . . . The thought of the whole of his work, Captain Smyth displays a thorough knowledge of his subject, and never omits to associate with the grand phenomena of the Heavens, that great Being whose handiwork they show forth, and whose glory they declare."—*North British Review.*

London: JOHN W. PARKER, West Strand.

PARLEY'S SHIPWRECKS. (GENUINE EDITION.)

Just published, bound in cloth, gilt edges, price 4s. 6d.
PARLEY'S TALES about SHIPWRECKS and DISASTERS at SEA, illustrated with numerous Engravings by Gilbert, &c.
"My young friends are accustomed to my plain way of telling a tale, and perhaps they will listen to the Shipwrecks told them by their old friend more willingly than to accounts given by others."
London: William Tegg & Co.

P. VIRGILII MARONIS ENEIS.

Just published, 12mo. roman, price 7s. 6d.
THE ENEID of VIRGIL, with English Notes, Critical and Explanatory; a Metrical Clavis; and an Historical, Geographical, and Mythological Index, by CHARLES ANTHON, L.L.D. Jay Professor of the Greek and Latin Languages in Columbia College, New York, and Rector of the Grammar School. Edited, with considerable alterations, and adapted to the use of English Schools and Colleges, by the Rev. W. THOLLOPE, M.A.

Also, the following Works, by the Author:—
Homer's Iliad, First Tenth (Greek Reader, by Boyd, 7s. 6d. Books, 7s. 6d.)
Homer's Iliad, First Tenth (Greek Grammar, by Major, 4s. 6d. Greek Prose, by Boyd, 4s. 6d.)
Homer's Iliad, First Tenth (Latin Grammar, by Lloyd, 4s. 6d.)
London: William Tegg & Co.

CHRISTMAS AND NEW-YEAR'S-DAY BOOKS.

BY THE HON. MRS. NORTON.—

FISHER'S DRAWING ROOM SCRIP-BOOK, for 1847, is now ready, containing Portraits of The Queen, Prince Albert, Hon. Mrs. Norton, Lord Hardinge, Sir E. Sale, C. P. Villiers, Richard Cobden, and twenty-nine other Engravings. A Quarto Volume elegantly bound—One Guinea.

2. BY THE AUTHOR OF THE WOMEN

OF ENGLAND. FISHER'S JUVENILE SCRIP-BOOK, for 1847, containing sixteen highly-finished and interesting Plates, is now ready. Elegantly bound, 8s.

3. BY MRS. GORE. NEW-YEAR'S DAY;

—A Winter's Tale, for 1847, is now ready, uniform with Mrs. Gore's "Snow Storm," a Christmas Story, for 1846. Cloth elegant, 2s. each.

4. Published this day, price 5s.

THE WIVES OF ENGLAND,

being the 6th Volume of THE ENGLISHMAN'S LIBRARY—series of five-shilling volumes, commencing with new editions of Mrs. Ellis's popular Works.—Now ready: Vol. 1, The Women of England; their Social Duties and Domestic Habits—Vol. 2, The Daughters of England; their Position in Society, Character, and Responsibilities.—Vols. 3, 4, and 5, Family Secrets; or, Hints to make Home Happy.

5. MRS. ELLIS'S LAST NEW WORK,

TEMPER AND TEMPERAMENT; or, VARIETIES OF CHARACTER. With 18 Plates. 2 vols. 8vo. cloth, 18s.
Fisher, Son & Co. London; and all Booksellers.

THE HON. MRS. NORTON'S CHRISTMAS PRESENT TO CHILDREN.

AUNT CARRY'S BALLADS.

THE ADVENTURES OF A WOOD-Sprite.
THE STORY OF BLANCHE AND BRUTIKIN.

By the HON. MRS. NORTON.

Foolscap 4to. with Eight Illustrative Drawings by JOHN ABSOLON, in an appropriate picture-cover.

*** All the new Present-Books for the Season, in the handsomest bindings, may now be had of
JOSEPH CUNDALL, 12, Old Bond-street.

NEW CHRISTMAS BOOK BY MR. DICKENS.

In December will be published, price 5s. small 8vo.

THE BATTLE OF LIFE.

A LOVE STORY.

By CHARLES DICKENS.

The Illustrations by DANIEL MACLISE, R.A.; CLARKE STANFIELD, R.A.; JOHN LERCH, Esq.; and RICHARD DOYLE, Esq.

London: BRADBURY & EVANS, Whitefriars.

NEW WORK BY BOZ.

On the 31st inst. was published, price 1s., the Third Number of

DEALINGS WITH THE FIRM OF DOMBEY AND SON,

Wholesale, Retail, and for Exportation.

By CHARLES DICKENS.

WITH ILLUSTRATIONS BY HABLOT K. BROWNE.

London: BRADBURY & EVANS, Whitefriars.

COMPLETED EDITIONS OF SIR WALTER SCOTT'S WORKS.

I.

WAVERLEY NOVELS, ABBOTSFORD EDITION, 12 Vols.

2000 ILLUSTRATIONS ON STEEL AND WOOD. 16l. 16s. rich Cloth lettered.

II.

WAVERLEY NOVELS, People's Edition, 5 Vols.

PORTRAIT, ENGRAVED TITLES, and Fac-simile. Cloth lettered, 2l. 10s.

III.

POETICAL WORKS, People's Edition. 1 Vol.

Engraving of ABBOTSFORD after Turner. Cloth lettered, 10s.

IV.

LIFE, by Mr. Lockhart, People's Edition, 1 Vol.

Portrait and Fac-simile. Cloth lettered, 10s.

V.

TALES OF A GRANDFATHER, People's Edition, 1 Vol.

Engraved Title. Cloth lettered, 6s.

SEPARATE VOLUMES or PARTS to Complete Sets can be had from any Bookseller.
Also CATALOGUES, Gratis, with full details of all the later Editions.

ROBERT CADELL, Edinburgh; HOULSTON & STONEMAN, London.

Nearly ready, with Portraits, 3 vols. 8vo.

LIFE OF LORD SIDMOUTH,

COMPRISING

HIS CORRESPONDENCE WITH THE POLITICAL CHARACTERS OF HIS TIME.

By the DEAN OF NORWICH.

This Work will contain Letters from the following:—

His Majesty George III.
His Majesty George IV.
Duke of York.
Duke of Clarence.
Duke of Kent.
Princess Elizabeth.
Prince and Princess of Orange.
William Pitt.
Duke of Wellington.
Lord Nelson.
Mr. Fox.
Marquis Wellesley.
Sir Robert Peel.

Duke of Northumberland.
Mr. Windham.
Lord Ellenborough.
Earl Fitzwilliam.
Mr. Burke.
Lord Grenville.
Lord Melville.
Lord Chatham.
Mr. Warren Hastings.
Sir Thomas Picton.
Sir Walter Scott.
Lord Hood.

Lord Eldon.
Lord Bridport.
Lord Stowell.
Sir Richard Hill.
Lord Exmouth.
Mr. Sheridan.
Mr. Perceval.
Joseph Bonaparte.
General Dumouriez.
M. Geniz.
M. Otto.

JOHN MURRAY, Albemarle-street.

In a large vol. 8vo. price 15s. THE
PRINCIPLES OF POLITICAL ECONOMY.
By J. R. McCulloch, Esq. A New Edition (the Third),
corrected and enlarged throughout. Also,
Smith's Wealth of Nations, McCulloch's Edition,
in 1 large volume 8vo. 16s.
William Tait, Edinburgh; Longman & Co. London.

TYTLER'S HISTORY OF SCOTLAND,
a New Edition (the Third), in 7 vols. 8vo. to range with other
Histories, price 4l. 4s.

The Stereotype Edition, 9 vols. post 8vo. 2l. 14s.
"The Standard History of Scotland."—*Quarterly Review*.
William Tait, Edinburgh; Longman & Co., and Simpkin,
Marshall & Co. London.

ALISON'S HISTORY OF EUROPE.
IN MONTHLY VOLUMES. Price 6s.

In the press, a Seventh Edition of

THE HISTORY OF EUROPE,
from the Commencement of the French Revolution to the
Battle of Waterloo. By ARCHIBALD ALISON, F.R.S.
This Edition, which has been carefully revised and corrected by
the Author, is handsomely printed in crown 8vo. and it is expected
will be completed in Eighteen Volumes, but will certainly not ex-
ceed Twenty; the last Volume to contain a copious Index. The
First Volume, with a Portrait of the Author, to be published on
the 24th of December, and the remaining Volumes Monthly.
Specimens of the work may be had of all Booksellers in town or
country, or furnished by post, on application to the Publisher. The
trade in England who may not have received a supply of specimens,
can have any number they require from their London correspond-
ents, and in Ireland from Messrs. Cumming & Ferguson.
William Blackwood & Sons, 46, George-street, Edinburgh; and
37, Paternoster-row, London.

Just published, 2nd edition, 8vo. cloth, 12s.; or with 8 Engravings,
accurately coloured, 25s.

ON DISEASES OF THE SKIN.
By ERASMUS WILSON, F.R.S.
Consulting Surgeon to the St. Pancras Infirmary.
London: John Churchill, Princes-street, Soho.

Just published, post 8vo. cloth, 7s.
**ON NEAR SIGHT, AGED SIGHT, and
IMPAIRED VISION, with OBSERVATIONS upon the
USE OF GLASSES.**
By W. WHITE COOPER, F.R.C.S.
Senior Surgeon to the North London Ophthalmic Institution.
London: John Churchill, Princes-street, Soho.

Just published, 12mo. cloth, 4s. dedicated to Sir James McErgon,
Bart. M.D. F.R.S.

**HYDROPATHY; with an Account of the
principal Cold Water Establishments of Germany.**
By J. STEVENSON BUSHNAN, M.D.
Fellow of the Royal College of Physicians of Edinburgh.
London: John Churchill, Princes-street, Soho.

Just published, 8vo. cloth, price 10s. 6d.
THE NATURE AND TREATMENT OF GOUT.
By WILLIAM HENRY ROBERTSON, M.D.,
Physician to the Buxton Bath Charity.

"We have read this treatise with much interest, and we are sure
that every one that opens the volume will allow that it is not only
replete with information brought down to the latest period, and of
a very practical character, but that it is conveyed in an agreeable
and interesting manner. It is difficult to specify any one part of
the volume as more deserving attention than another, for all are
ably done."—*Edinburgh Medical and Surgical Journal*.
London: John Churchill, Princes-street, Soho.

STANDARD BIOGRAPHICAL WORKS.

CHEAP EDITIONS.

Bell's Life of Mary Queen of Scots.....	s. d.
British Biography (from Chaucer to Telford), by G. L. Smyth.....	3 6
Cloth.....	10 6
Carriek's Life of William Wallace.....	3 0
Michelet's Life of Luther.....	2
Whittaker & Co. Ave Maria-lane.	

INTERESTING AND INSTRUCTIVE WORKS

PUBLISHED by WHITTAKER & CO. Ave Maria-lane.

CHEAP EDITIONS.

Antonio Perez and Philip the Second, from the enlarged French edition of M. Mignet.....	s. d.
Arno's Lectures on Astronomy. Third edition.....	3 0
Anglo's France, Switzerland, &c. Second edition.....	3 0
Anglo's Solitary Walks in Many Lands.....	3 6
Anglo's Tales of Ardenas.....	1 0
Leich Hunt's 100 Romances of Real Life.....	3 6
Michelet's 'The People'.....	1 4
Michelet's Priests, Women, and Families.....	1 6
Michelet and Quir's Jesuits and Jesuitism.....	1 6
Monastic and Social Life in the Twelfth Century.....	2 0
Stow's Survey of London, with Notes, &c.....	5 6
The Favourite of Nature. A Tale. Fourth edition.....	2 0
United States Exploring Expedition. Cloth.....	10 6

CHEAP BOOK PRESENTS.

ENCYCLOPEDIA METROPOLITANA, well
bound, Russia backs, in 29 vols. 35 guineas.

Dugdale's Monasticum Anglicanum, New Edition,
bound in 8 vols. Morocco backs, 29 guineas.

Hume, Smollett and Hughes's History of Eng-
land, 17 vols. bound in calf, 9 guineas.

Hughes's Continuation of Hume's England, 7
vols. 25 guineas.

Warton's English Poetry, 3 vols. calf, 2 guineas.

Bp. Berkeley's Works, 2 vols. 8vo. calf, 1 guinea.

Robertson's Works, 8 vols. calf, 3l. 11s. 6d.

De Foe's Works, 20 vols. 3 guineas.

Edinburgh Cabinet Library, 38 vols. cloth backs,
3s. 6d. per volume separately.

The Family Library, 80 vols. Morocco backs,
3s. 6d. per volume separately.

British Almanac and Companion, 1828 to 1844
inclusive, 15 guineas.

Time's Telescope, 21 vols., 1814 to 1834, 3 guineas;
published at 9 guineas.

Edinburgh Review, from the Commencement to
June, 1844, 10 guineas.

20 A large assortment of Prayer Books, in various plain and
elegant bindings, &c. &c.

F. C. Wooley, 163, Strand, London.

MR. COLBURN'S NEW PUBLICATIONS.

Now ready.

I.
VOLUME SEVEN of MADAME D'ARBLAY'S DIARY and LETTERS. Completing the work.

N.B.—Subscribers are requested to give their orders immediately to the Booksellers, for the completion of their sets, to prevent disappointment.

II.
HOCHELAGA; or, ENGLAND in the NEW WORLD. Edited by ELIOT WARBURTON, Esq. Second Edition. 2 vols. 21s. bound.

III.
The ROMANCE of WAR; or, the HIGHLANDERS in SPAIN. By JAMES GRANT, Esq., late 62nd Regiment. 3 vols. post 8vo.

IV.
HORACE WALPOLE'S MEMOIRS of the REIGN of GEORGE the SECOND. Edited, with a Preface and Notes, by the late LORD HOLLAND. Second Edition, revised. In 3 vols. 8vo. with Portraits, price 12s. each.

V.
CANADA and the CANADIANS in 1846. By Lieutenant-Colonel Sir RICHARD BONNYCASTLE. 2 vols. 21s. bound.

VI.
BURKE'S HISTORY of the LANDED GENTRY. Complete in 2 vols. royal 8vo. 2l. 10s. bound.

VII.
The NELSON LETTERS and DESPATCHES. Complete in 7 vols. 8vo. 5l. 10s. bound.

VIII.
VOLUME NINE of AGNES STRICKLAND'S LIVES of the QUEENS of ENGLAND; comprising MARY of MODENA, Consort of James II. 10s. 6d. bound.

IX.
LORD BROUGHAM'S LIVES of MEN of LETTERS and SCIENCE. Volume the Second. Royal 8vo. with Portraits, 21s. bound.

X.
The NEMESIS in CHINA, comprising a complete History of the War in that Country, with a particular account of the Colony of Hong Kong. Third and Cheaper Edition. In 1 vol. with Maps and Plates, 12s. bound.

THE NEW NOVELS.

TO BE HAD AT ALL THE LIBRARIES.

I. FATHER EUSTACE.

A TALE OF THE JESUITS.
By MRS. TROLLOPE. 3 vols. (*Just ready.*)

II. MEN OF CAPITAL.

By MRS. GORE. 3 vols. (*Now ready.*)
"The merits of this work are very great."—*John Bull*.
"Mrs. Gore has displayed all her brilliant powers in the construction and embellishment of this tale."—*Court Journal*.

III. CÆSAR BORGIA.

AN HISTORICAL ROMANCE.
By the AUTHOR of 'WHITEFRIARS.'
3 vols. (*Now ready.*)

"It was a bold design to attempt an historical romance on such a foundation. The author maintains his ground ably; he is master of his subject, and displays rare accomplishments, fine invention, and cultivated taste."—*Atlas*.
"This new novel will be greatly admired. It abounds in scenes and adventures of the most striking kind. The fates of Lucretia are written with the spirit of the opening chapters of the Decameron."—*Britannia*.

HENRY COLBURN, Publisher, 13, Great Marlborough-street.

BOOKS

SUITABLE FOR

CHRISTMAS PRESENTS.

I.
PARABLES of OUR LORD. Illuminated in colours, and in black and gold. Square fcap. 8vo. 21s.; morocco, 30s. (*bound by Hayday.*)

II.
The SERMON on the MOUNT. Illuminated in gold and colours by Owen Jones. New Edition. Square fcap. 8vo. brocade silk, 21s.; morocco, 25s. (*bound by Hayday.*)

III.
MARY HOWITT'S BALLADS. Square crown 8vo. with Portrait by Miss Gillies, engraved by W. H. Egleton, 15s. (*On Friday next.*)

IV.
The LEONORA of BÜRGER. Translated by JULIA M. CAMERON. With Illustrations by D. MACLISE, R.A. Crown 4to. 15s. (*In a few days.*)

V.
The MINSTRELSY of the ENGLISH BORDER. A Collection of Ballads on well-known Border Legends. By F. SHEDDEN. Square post 8vo. 12s.; morocco, 30s. (*bound by Hayday.*)

VI.
Mr. MACAULAY'S LAYS of ANCIENT ROME. With Illustrations, Original and from the Antique, by George Scharf, Junr. Fcap. 4to. (*Nearly ready.*)

VII.
The POETS' PLEASANCE; or, GARDEN of PLEASANT FLOWERS, which our Poets have for Pastime planted. By EDEN WARWICK. Square crown 8vo. beautifully illustrated. (*Nearly ready.*)

VIII.
MOORE'S IRISH MELODIES. Illustrated by D. MACLISE, R.A. Imperial 8vo. 63s.; morocco, 4l. 14s. 6d. (*bound by Hayday.*)

IX.
THOMAS MOORE'S POETICAL WORKS. Complete in One Volume, uniform with Southey's. 8vo. Portrait and Vignette, 21s.; morocco, 32s. (*bound by Hayday.*)

X.
ROBERT SOUTHEY'S POETICAL WORKS. Complete in One Volume, uniform with Moore's. 8vo. Portrait and Vignette, 21s.; morocco, 32s. (*bound by Hayday.*)

XI.
LADY WILLOUGHBY'S DIARY. Produced in the style of the period (1635 to 1638) to which *The Diary* refers. Fourth Edition. Square fcap. 8vo. 8s.; morocco, 15s. (*bound by Hayday.*)

XII.
LALLA ROOKH: an Oriental Romance. By THOMAS MOORE. New Edition. 8vo. with 13 fine Engravings, 21s.; morocco, 35s.; India proofs, 42s. (cloth.)

XIII.
MOORE'S LALLA ROOKH. New Edition. Fcap. 8vo. with Westall's Plates, 10s. 6d.; morocco, 14s.

XIV.
GRAY'S ELEGY in a COUNTRY CHURCHYARD. Illuminated in the Mosaic style, by Owen Jones. Imperial 8vo. 31s. 6d. elegantly bound.

XV.
GOLDSMITH'S POEMS. Illustrated by the Etching Club. Square crown 8vo. 21s.; morocco, 30s. (*bound by Hayday.*)

XVI.
THOMSON'S SEASONS. Illustrated by the Etching Club. Square crown 8vo. 21s.; morocco, 30s. (*bound by Hayday.*)

XVII.
The POETICAL WORKS of LETITIA ELIZABETH LONDON (L. E. L.). New Edition. 4 vols. fcap. 8vo. with plates, 22s.; morocco, 27s. 6d.

XVIII.
AIKIN'S SELECT WORKS of the BRITISH POETS. New Edition. With Supplement of more recent Selections, by LUCY AIKIN. 8vo. 15s.

XIX.
MISS COSTELLO'S SPECIMENS of PERSIAN POETRY. The Rose-garden of Persia. Large 8vo. in illuminated printing, 15s.; morocco, 31s. 6d. (*bound by Hayday.*)

XX.
LADY CALLCOTT'S SCRIPTURE HERBAL. Square crown 8vo. with 120 wood engravings, 25s.

XXI.
SHARON TURNER'S SACRED HISTORY of the WORLD, philosophically considered. New Edition. 3 vols. 8vo. 42s.

London: LONGMAN, BROWN, GREEN, and LONGMANS.

MR. MURRAY'S LIST of NEW WORKS.

I.
THE EMIGRANT. By SIR FRANCIS B. HEAD, Bart. Third Edition. Post 8vo. 12s.

2.
SKETCHES of the HISTORY of CHRISTIAN ART. By LORD LINDSAY. 3 vols. 8vo.

3.
THE LORD CHANCELLORS of ENGLAND. SECOND SERIES. From the Revolution of 1688, down to 1806. By LORD CAMPBELL. 2 vols. 8vo.

4.
THE SIKHS and AFFGHANS immediately BEFORE AND AFTER THE DEATH of RUNJEET SINGH. By SHAHAMAT ALLI. Post 8vo.

5.
THE FAIRY RING. Illustrated by RICHARD DOYLE. A Collection of Tales and Stories for Young Persons. Fcap. 8vo.

6.
ETCHINGS of a WHALING CRUISE. By J. ROSS BROWNE. Plates and Woodcuts. 8vo.

7.
GATHERINGS from SPAIN. By RICHARD FORD, Author of the 'Handbook of Spain.' Post 8vo. 5s.

8.
CORRESPONDENCE of JAMES WATT, on his DISCOVERY of the COMPOSITION of WATER. By J. P. MURHEAD. Portrait. 8vo. 10s. 6d.

9.
ENGLISH ETYMOLOGIES. By H. FOX TALBOT, F.R.S. 8vo.

10.
THE ANCIENT EGYPTIANS. Their Manners, Customs, &c. By SIR GARDNER WILKINSON. Third and Cheaper Edition. With 600 Illustrations. 5 vols. 8vo.

11.
DAYS of DEER-STALKING. By W. SCROPE, F.R.S. Third Edition. With 13 Woodcuts, by LANDSEER. Crown 8vo.

12.
RANKE'S POPES of ROME. Translated by SARAH AUSTIN. Third Edition. 2 vols. 8vo.

13.
STORIES for CHILDREN: from the HISTORY of ENGLAND. Fourteenth Edition, illustrated with 24 Woodcuts. Square 16mo.

14.
PROGRESSIVE GEOGRAPHY for CHILDREN. By the Author of 'STORIES for CHILDREN.' Fourth Edition. 16mo.

15.
LIFE of ROBERT BURNS. By J. G. LOCKHART. Fifth and Cheaper Edition. Fcap. 8vo.

16.
THE PROGRESS of the NATION. By G. R. PORTER. Second Edition, revised. One Volume, 8vo.

17.
INSTRUCTIONS in PRACTICAL SURVEYING, Plan Drawing, &c. By G. D. BURN. Sandhurst. Second Edition. Post 8vo.

JOHN MURRAY, Albemarle-street.

LONDON, SATURDAY, DECEMBER 5, 1846.

REVIEWS

The Golden Legend of Jacobus de Voragine.
Translated from the Latin. By M. G. B.—
[*La Légende Dorée, &c.*] Paris, Gosselin;
London, Dulau.

NEARLY three hundred years have elapsed since this great collection of pious legends was translated into almost every language of Europe, and perused with more avidity than a new Waverley novel or a fresh serial from the prolific pen of Dickens. The priest read some of its thrilling narratives instead of a sermon to eager congregations;—the chaplain employed the collection to while away the tedious hours of a noble family in the baronial hall;—and the wandering friar stored his memory with its anecdotes, that by their recital he might reward the hospitality of the peasant. We cannot look at one of the old editions in gothic folio, with its black letter, quaint devices, strange contractions, and grotesque illustrations, without remembering that this was the work which effected the conversion of Ignatius Loyola,—consoling him on the bed of sickness when Amadis de Gaul and the other romances of chivalry had failed to divert his mind from suffering. It was this work which changed the ardent soldier into the pious monk, the haughty noble into the humble Mendicant, and the man unknown to fame into the founder of the Order of Jesus.

Jacobus de Voragine, the compiler of this collection, was born at Varaggio, a little town on the Gulf of Genoa, in or about the year 1230. He mentions, in one of his works, an eclipse of the sun which took place in 1239,—declaring that the event occurred in his childhood. In 1244, though he had not attained the age of puberty, he took the habit of a Dominican; and devoted himself to the study of theology in various houses belonging to his order. In 1267, he became Provincial of Lombardy;—and, according to Dupin, he was eventually elected General of his order. This we believe to be an error; for the Italian writers assert that his attachment to Ghibelline politics prevented him, in spite of his great merits, from attaining the highest dignity among the Dominicans. In 1288, he was intrusted by the Emperor, Henry IV., with the honourable task of absolving the Genoese from the papal censures which they had incurred by supporting the revolt of the Sicilians against the king imposed upon them by the Holy See. His conduct gave such satisfaction that, when a vacancy occurred, the metropolitan Chapter of Genoa elected him their archbishop. But he refused to accept the office,—which the Pope conferred on the patriarch of Antioch, who had been expelled from his diocese by the Saracens. A second vacancy occurred in 1292; when the Chapter, the Senate, and the people, by their united solicitations induced him to take charge of the diocese. During the seven years that Jacobus de Voragine held the archbishopric, he exerted himself to check the sanguinary feuds between the Guelphs and Ghibellines: not unfrequently rushing with the crucifix into the midst of their combats, and calling upon the factions to abstain from murder “in the presence of their Redeemer.” He died in July 1298; and was interred near the high altar in the church of St. Dominic, at Genoa,—where his tomb is still regarded with deep veneration.

Jacobus de Voragine was a very voluminous writer. His commentaries on St. Augustine are said to have been very extensive—but they were never printed. Part of his ‘Chronicle of Genoa’ is inserted in the ninth volume of Muratori’s great collection of Italian historians. But his

most celebrated work is the ‘Golden Legend’;—which, even before the invention of printing, was, by the exertions of the copyists, very widely disseminated throughout Europe. There are few great libraries without one or more manuscript copies of the work,—several of which are richly illuminated; and the decorations are frequently whimsically illustrative of the sad jumble between Christian legend and Pagan fable which characterized the superstitions of the Middle Ages. One of them, in the Royal Library at Paris (No. 6889, pp. 2 and 3), contains five pictures in addition to a multitude of vignettes. The third of these pictures is designed to represent the Purification of the Virgin; and among the personages introduced is Pluto crowning Proserpine, while Christian penitents with lighted tapers assist at the ceremony.

The English translation of the ‘Legend’ was one of the first works printed by Caxton. The first edition appeared in 1483—“adorned” with wood-cuts of the most barbarous taste and execution. A second edition was published in 1493; and an imperfect copy of it was sold at an auction in London in 1815 for the sum of 84l. 10s. We have not seen the work named in any recent catalogue. A copy of the Italian translation, printed on vellum, brought 500 francs at the sale of the Mac Carthy library in Paris.

Francis de Neufchateau has asserted that the author of ‘The Golden Legend’ intended that his work should be received as nothing more than a collection of pious romances:—but this ingenious writer must have judged of the ‘Legend’ by quotations. Nothing is more apparent than the sincere faith—if we should not rather call it the excessive credulity—of the compiler. He occasionally points out a legend as resting only on the authority of an apocryphal book,—and expresses doubts of the truth of several of the anecdotes he has recited. His scepticism, however, is very limited: for the marvels which he rejects are not one whit more extravagant than those for which he claims implicit credence. It is not to be expected, certainly, that a Latin prelate of the 13th century should have anticipated that sour doctor of the Sorbonne, Jean de Launoi—who waged such war on tradition that he was named “*Dénicheur de Saints*,” and compared to the unromantic Vigilantius. The world has heard how Launoi found out that St. Almachius was the creation of a blundering monk, who did not know that *St. Alm* was simply a contraction for the Holy Almanac:—and most of us have read how that, when Launoi visited the church of St. Eustache, at Paris, the terrified curate threw himself upon his knees before the sceptical doctor and begged him to spare the existence of his patron.

Jacobus de Voragine absolutely revels in martyrdoms. Rich as is the Spanish Gallery at the Louvre in these holy horrors, his narratives leave the inventions of painters far in the distance. Next to the harrowing pictures of physical torture, his favourite topics are the adventures and misadventures of the Devil;—that Devil with whom the mind of the Middle Ages was so pre-occupied, against whom it waged such furious war, and whom it so earnestly and heartily detested. Satan receives rather hard treatment from the worthy chronicler. Though described as a sharp hand at driving a bargain for human souls, he is invariably represented as baffled, beaten, and disappointed,—and not unfrequently receiving even more personal chastisement than was inflicted upon him by the inkstand of Luther or the tongs of St. Dunstan. A whimsical continental writer, in relating the history of witchcraft in England, says, “it seems as if Protestants ascribed to the

Devil all the wonders which Catholics attribute to saints;” but in the pages of Jacobus de Voragine the Devil is quite as important a personage as in the writings of Cotton Mather or the early volumes of Wesley’s ‘Arminian Magazine.’ The chief difference is, that Mather and Wesley represent him as formidable,—while the ‘Legend’ treats him like the clown in a pantomime, whose tumbles, blunders and mishaps are to constitute the chief amusement of the audience. Many of the stories are rather inconsistent with modern ideas of delicacy; but we shall select one that is inoffensive, as a specimen:—

When St. Margaret was thrown into prison she prayed that the Lord would allow her to see the enemy against whom she had to contend; and immediately an enormous dragon appeared before her. And as the dragon rushed forward to devour her, she made the sign of the cross, and he disappeared. Others say that the dragon had got her head half way down his throat before she made the sign of the cross,—when he vomited her up, and she received no hurt; but this part of the story is doubtful. The Devil then, in order to deceive Margaret, assumed the form of a man. When she saw him, she began to pray. The Devil approached and said, “Let what you have done suffice.” But she caught him by the head, tripped up his heels, tumbled him upon the ground, and placing her right foot on his forehead, said, “Tremble, proud enemy, you are now under the feet of a woman.” And the demon cried, “O blessed Margaret, I am conquered. If it had been a man who triumphed over me I should not complain, but now I am subdued by a child; and I am the more disconsolate as your father and mother are such good friends of mine.” And she forced him to tell her why he had come. And he replied that he had come to persuade her to submit to the commands of the governor. Then she forced him to tell what induced him to tempt Christians. He replied that he naturally hated all virtuous people,—and as they often repulsed him, he was stimulated to seduce them; and as he could not regain the eternal happiness which he had lost, he wished to prevent men from enjoying it. He added that Solomon had shut him, and an infinite number of other demons, up in a copper vase; but that the Jews, imagining that the vase contained some great treasure, broke it open,—upon which the demons made their escape, and filled the air. When she had obtained all the information she wanted, the virgin raised her foot; and giving him a hearty kick, said, “Be off, you wretch!”—upon which the Devil flew away.

Many of the legends are disguised satires: such as the following, occurring in the life of St. Dominic,—of which we doubt not that our author made good use when Provincial of the Dominicans:—

One night, when Dominic was at Boulogne and praying in the church, the Devil came to him in the form of one of the brethren. The saint, taking him for a brother, bade him go and look for the others; and the Devil, in a tone of derision, said that he was just about to do so. Then Dominic took up the lamp; and raising it to the false brother’s face, recognized with whom he had to deal. He seized and sharply reprimanded him; upon which the Devil said, “You are breaking the rule of silence.” But the saint replied that, as chief of the brethren, he had a right to do so. And he asked the Devil how he tempted the brethren in the choir? The Devil replied, “I make them come slowly and depart in haste.” The saint asked what he did in the dormitory? The Devil answered, “I make the brethren sleep too much; so that they get up late for matins, and, besides, are a prey to impure thoughts.” The saint then led him to the refectory,—and asked him how he tempted the brethren in that place? The Devil jumped upon the tables and danced over them; and the saint repeating the question, he replied, “I tempt the brothers sometimes by making them eat, and then they commit the sin of gluttony; sometimes by not allowing them to eat enough, and then they are too feeble to perform divine service.” The saint then led him to the parlour,—and asked him how he tempted the brethren there? The

Devil moving his tongue quickly, made a confused murmuring sound; Dominic asked the reason, and he replied, "This place belongs to me entirely: for when the brethren assemble to converse, I tempt them to vain talk and idle conversation. Finally, the saint led him to the chapel; but the Devil refused to enter, and said, 'This is a place into which I cannot penetrate; it is to me a curse and a hell, for I lose here what I have gained elsewhere;'—and having thus spoken, he flew away.

Another legend has a more definite moral:—

When the Emperor St. Henry was dying, a pious hermit praying in his cell saw a crowd of devils flying past his window, which was open. Stopping the last of them, he asked him where they were all going? and was answered, "We are a legion of demons; and we are hastening to the dying emperor, to try if we cannot make out a claim upon him." The hermit then let the devil go,—having obtained a promise that he should tell him on his return whatever happened. When the devil came back, he was very sorrowful: and he said to the hermit, "We have been unable to get anything; for when the good and evil which the emperor had wrought were put into the balance, the scales were even. Then they put in favour of the emperor the great golden cauldron which he presented to St. Lawrence,—and its immense weight made the scale of good actions preponderate. I was so vexed that I broke off a piece of the cauldron, and brought it away with me." By the cauldron the Devil meant a splendid golden chalice which the emperor had presented to the church of St. Lawrence,—for whom he had a particular devotion. This chalice had two handles:—on inquiry it was found that one of them had been broken off and had disappeared.

Many of the legends describe Jews and Pagans as having recourse to the agency of the saints, with as much confidence in their miraculous powers as Christians themselves. This was especially the case with St. Nicholas,—the patron of all the Russians, and of all the thieves in the rest of the world. One example will suffice:—

A Jew, who had witnessed the miracles of St. Nicholas, procured an image of the saint,—which he kept in his house: and when he went out, he used to intrust the image with the care of his property,—saying, "Nicholas, there are all my goods; I leave them in your charge, and if you do not guard them well I will take revenge by flogging you soundly when I return." One day, while the Jew was absent, robbers came. They took away everything on which they could lay their hands,—leaving only the image behind. When the Jew came home, and saw his house completely plundered, he addressed the image, saying,—“Master Nicholas, I placed you in my house to protect it from robbers; and why is it that you have not taken proper care of it? You shall be properly punished for your neglect. My losses shall be avenged by the tortures and beatings which I shall inflict,—for on you I will vent all my rage.” Then the Jew took the image, and beat it with whips and scourges most cruelly. But from this great marvel ensued: for the saint appeared to the robbers in the place where they were concealing their booty, streaming with blood, and his whole body bruised and lacerated. Pointing to his wounds, he said, "Why have I been so cruelly beaten,—and why have I endured so many tortures on your account? See how my body is lacerated, and how my blood gushes forth in streams! Go and restore all that you have stolen,—or the anger of Almighty God will burst upon you so fiercely, that your crime will be universally known, and you will all be hanged." The robbers asked, "Who are you that hold such language?"—and he said, "I am Nicholas, the servant of the Lord, whom the Jew has thus cruelly beaten on account of the property which you have stolen." So terrified were the robbers, that they immediately went to the house of the Jew, saw how he had treated the image, and restored all his property. Thenceforth, the robbers led an honest life, and the Jew became a Christian.

Among the works enumerated by Morhof, we find a treatise on the Geography of the Infernal Regions, by Egidius de Columna. We have made search in several libraries for this curious work,—which is said to have been illustrated by a map and plans. From an allusion in one of the letters of Episcopus, it would seem that a

copy of the work was to be found in Leyden, at the beginning of the 16th century. It was of this book that some rival theologian sarcastically remarked, that the discoveries of the locality of Hell and of America were reserved for the same age,—and that Columna had effected as much for the geography of one as Columbus for that of the other. 'The Golden Legend' is far more vague and indefinite in its account of the regions assigned for the habitations of the souls of the departed than the treatises of the fourteenth century,—as is evident from the passage in which Jacobus de Voragine gives to his readers what he obviously deems the most authentic information on the subject:—

One day, St. Macarius found the head of a dead man; and when he had prayed, he asked the head to whom it belonged? It replied, "To a pagan." Macarius then asked, "Where is your soul?" The head replied, "In hell." Macarius inquired if hell was very deep? and the head told him that it was a pit, the depth of which exceeded the distance between the heaven and the earth. Macarius asked, "Are there any others plunged deeper in hell than you are?" "Yes," replied the head; "the Jews are in places far deeper than ours." Macarius then inquired, "Are there any who are placed lower than the Jews in your infernal stratification?" The head replied, "The persons sunk deepest in the pits of hell are those wicked Christians who, having been purchased by the blood of Christ, have neglected so great salvation."

We have abstained from quoting the martyrdoms, because we have not found one which was not too offensive and revolting in its details for modern delicacy; and many strange anecdotes of triumphs over temptation have been omitted for the same reason. The chief interest of the work arises from its presenting to us a pretty complete picture of the mind of the age in which it was written:—a mind entirely formed by fiction and legend,—which collected the marvellous narratives of every country, associated them with its own religious romance, and made the anomalous collection at once its articles of religion and its code of morals. Greek mythology, the Jewish Talmud, and the Thousand and One Nights, or some similar collection, have each contributed their quota to swell the Lives of the Saints. In reading 'The Golden Legend,' one is led to believe either that the world possesses but a limited stock of fiction, so as to render plagiarism unavoidable,—or that there exists some normal law of falsehood, which compels inventors to become involuntary imitators. Many of the stories in the Legend will be recognized as traditions of the peasantry in various parts of Britain,—disfigured, as might have been expected, by alterations of names, dates, and circumstances. We have devoted some space to our examination of the work, because we believe that few of our readers will have the patience or courage to read it through; and because some knowledge of its nature and purport is necessary to the appreciation of the mind of the Middle Ages,—when the "Legend" and similar collections were the favourite, and almost the only, works which formed the stock for popular reading.

Diary and Letters of Madame D'Arbly.

Edited by her Niece. Vol. VII. Colburn.

THE power of "personal talk" cannot, perhaps, be better exemplified than by the existence of publications of the Boswellian kind; which, largely as they accumulate and meagre as are the contents of most, rarely fail of commanding a public. A fair sprinkling of anecdote, character, and conversation, connected with names of celebrity, and corroborated by a few letters written with a tolerable degree of epistolary smartness, will enable such a book to achieve wide reputation. The work before us belongs

to the better specimens of its class. The present is the last volume; and ranges between the years 1813 and 1840,—a period rich in all kinds of interest. It opens with some of the D'Arbly adventures at St. James's:—court scenes, in which the petted authoress rejoiced as the companion of royalty,—"wholly dedicated," as she reverentially says, "to the queen and the princesses." The seeming importance of events is in exact relation to the position of the individuals who have to estimate them; and court movements are in the Court Circular of as much dignity as in the *Iliad* the action of gods and heroes. Some minds are more filled with trifles than others of a sterner mould with the themes of weightiest import which appeal to them. With this excuse for some of Madame D'Arbly's revelations, we will no longer detain the reader from her volume.

Dr. Burney died in 1814. In the same year, peace was declared between France and England; and Madame D'Arbly's correspondence at this period is, accordingly, divided between joy and grief. The first received an accession from the publication of her novel of 'The Wanderer,' with a fair prospect of its producing her 3,000*l.* At the drawing-room held by Louis XVIII. at Grillon's Hotel, previous to his departure for France, some amusing scenes occurred:—

"We went very early, to avoid a crowd. But Albemarle Street was already quite full, though quiet. We entered the hotel without difficulty, Lady Crewe having previously demanded a private room of Grillon, who had once been cook to her lord. This private room was at the back of the house, with a mere yard or common garden for its prospect. Lady Crewe declared this was quite too stupid, and rang the bell for waiter after waiter, till she made M. Grillon come himself. She then, in her singularly open and easy manner, told him to be so good as to order us a front room, where we might watch for the arrival of the Royals, and be amused ourselves at the same time by seeing the entrances of the Mayor, Aldermen, and Common Councilmen, and other odd characters, who would be coming to pay their court to these French princes and princesses. M. Grillon gave a nod of acquiescence, and we were instantly shown to a front apartment just over the street door, which was fortunately supplied with a balcony. I should have been much entertained by all this, and particularly with the originality, good humour, and intrepid, yet intelligent, odd fearlessness of all remark, or even consequence, which led Lady Crewe to both say and do exactly what she pleased, had my heart been lighter; but it was too heavy for pleasure; and the depth of my mourning, and the little, but sad, time that was yet passed since it had become my gloomy garb, made me hold it a matter even of decency, as well as of feeling, to keep out of sight. I left Lady Crewe, therefore, to the full enjoyment of her odd figures, while I seated myself, solitarily, at the further end of the room. In an instant, however, she saw from the window some acquaintance, and beckoned them up. A gentleman, middle-aged, of a most pleasing appearance and address, immediately obeyed her summons, accompanied by a young man with a sensible look, and a young lady, pretty, gentle, and engaging, with languishing, soft eyes; though with a smile and an expression of countenance that showed an innate disposition to archness and sport. This uncommon trio I soon found to consist of the celebrated Irish orator, Mr. Grattan, and his son and daughter. Lady Crewe welcomed them with all the alertness belonging to her thirst for amusement, and her delight in sharing it with those she thought capable of its participation. This she had sought, but wholly missed, in me; and could neither be angry or disappointed, though she was a little vexed. She suffered me not, however, to remain long in my seclusion, but called me to the balcony to witness the jolting out of their carriages of the aldermen and common councilmen, exhibiting, as she said, 'Their fair round bodies with fat capon lined'; and wearing an air of proudly hie

pitiable satirist had found minister. • decompose a gentleman's sufficiency, priority that it not been as flaunting roused and she was in nature, and appeared to I might rally volley of stunned me to denote sented me M • • • and then, t at Lady Crewe's!" Lady struck spoke open, and of stupor, any idea to ever, any vehemently such an acqu Cause! These exel till the in she stoppe spoke, look Baron de ged his sho opening ha and gentle what migh taking any She gave, character heard just and then, far from w dressed ar Britain in de M • • body else! 'I'm so g tion!—I'm now jump she never done in he her assaul astonished to me, 'H in the wor this *clair* cissement,' then,' cried Crewe see should pa quietly sto but with were not called upon self. I fo traction an all her we easily meri his patien Madam interview. Angoulême her Major authoress view took Montmorency to introd aware tha of the ap without n We must "Conclu from my to be prese

pitable satisfaction in visiting a King of France who had found an asylum in a street of the city of Westminster. * * A new scene now both astonished and discomposed me. A lady, accompanied humbly by a gentleman, burst into the room with a noise, a self-sufficiency, and an assuming confidence of superiority that would have proved highly offensive, had it not been egregiously ridiculous. Her attire was as flaunting as her air and her manner; she was roared and beribboned. But English she was not; she was Irish, in its most flaunting and untamed nature, and possessed of so boisterous a spirit, that she appeared to be just caught from the woods—the bogs I might rather say. When she had poured forth a volley of words, with a fluency and loudness that stunned me, Lady Crewe, with a smile that seemed to denote she intended to give her pleasure, presented me by name to Madame la Baronne de M * * *. She made me a very haughty courtesy, and then, turning rudely away, looked reproachfully at Lady Crewe, and screamed out, 'Oh, fie! fie, fie, fie!' Lady Crewe, astonished and shocked, seemed struck speechless, and I stood still with my eyes wide open, and my mouth probably so also, from a sort of stupor, for I could annex no meaning nor even any idea to such behaviour. She made not, however, any scruple to develop her motives, for she vehemently inveighed against being introduced to such an acquaintance, quelling out, 'She has writ against the *émigrés*!—she has writ against the Great Cause! O fie! fie! fie!' When she had made these exclamations, and uttered these accusations, till the indulgent vent to her rage began to cool it, she stopped of her own accord, and, finding no one spoke, looked as if she felt rather silly; while M. le Baron de M * * *, her very humble *sposo*, shrugged his shoulders. The pause was succeeded by an opening harangue from Lady Crewe, begun in a low and gentle voice, that seemed desirous to spare me what might appear an undue condescension, in taking any pains to clear me from so gross an attack. She gave, therefore, nearly in a whisper, a short character of me and of my conduct, of which I heard just enough to know that such was her theme; and then, more audibly, she proceeded to state, that far from writing against the emigrants, I had addressed an exhortation to all the ladies of Great Britain in their favour. 'Oh, then, cried Madame de M * * *, 'it was somebody else—it was somebody else!' And then she screamed out delightedly, 'I'm so glad I spoke out, because of this explanation!—I'm so glad!—I never was so glad!' She now jumped about the room, quite crazily, protesting she never rejoiced so much at anything she had ever done in her life. But when she found her joy, like her assault, was all her own, she stopped short, astonished, I suppose, at my insensibility, and said to me, 'How lucky I spoke out! the luckiest thing in the world! I'm so glad! A'nt you?' Because of this *éclaircissement*. 'If I had required any *éclaircissement*,' I drily began, 'O, if it was not you, then,' cried she, 'twas Charlotte Smith.' Lady Crewe seemed quite ashamed that such a scene should pass where she presided, and Mr. Grattan quietly stole away. Not quietly, nor yet by stealth, but with evident disappointment that her energies were not more admired, Madame la Baronne now called upon her attendant *sposo*, and strode off herself. I found she was a great heiress of Irish extraction and education, and that she had bestowed all her wealth upon this emigrant Baron, who might easily merit it, when, besides his title, he gave her his patience and obsequiousness."

Madame D'Arblay was disappointed, at this interview, of a presentation to the Duchess of Angoulême, promised her by the Queen—but her Majesty was careful to provide for our authoress a similar honour in Paris. The interview took place in a singular manner. M. de Montmorency had undertaken, but neglected, to introduce her; and she was, therefore, not aware that "a lady who stood at the upper end of the apartment, and slightly curtsied, but without moving or speaking," was the Duchess. We must leave Madame to finish the story:—

"Concluding this to be another *dame de la cour*, from my internal persuasion that ultimately I was to be presented to M. de Montmorency, I approached

her composedly, with a mere common inclination of the head, and looked wistfully forward to the further door. She inquired politely after my health, expressing good-natured concern to hear it had been devalued, and adding that she was *bien aise de me voir*. I thanked her, with some expression of obligation to her civility, but almost without looking at her, from perturbation lest some mistake had intervened to prevent my introduction, as I still saw nothing of M. de Montmorency. She asked me if I would not sit down, taking a seat at the same time herself. I readily complied; but was too much occupied with the ceremony I was awaiting to discourse, though she immediately began what was meant for a conversation. I hardly heard, or answered, so exclusively was my attention engaged in watching the door through which I was expecting a summons; till, at length, the following words rather surprised me (I must write them in English, for my greater ease, though they were spoken in French).—"I am quite sorry to have read your last charming work in French." My eyes now changed their direction from the door to her face, to which I hastily turned my head as she added,—"Puisse le gardier, le livre que vous m'avez envoyé?" Startled, as if awakened from a dream, I fixed her and perceived the same figure that I had seen at the salon. I now felt sure I was already in the royal presence of the Duchess d'Angoulême, with whom I had seated myself *check by jewel*, without the smallest suspicion of my situation. I really seemed thunder-struck. I had approached her with so little formality, I had received all her graciousness with so little apparent sense of her condescension, I had taken my seat, nearly unasked, so completely at my ease, and I had pronounced so unceremoniously the plain *vous*, without softening it off with one single *Altesse Royale*, that I had given her reason to think me the most forward person in my nature, or the worst bred in my education, existing. I was in a consternation and a confusion that robbed me of breath; and my first impulse was to abruptly arise, confess my error, and offer every respectful apology I could devise; but as my silence and strangeness produced silence, a pause ensued that gave me a moment for reflection, which represented to me that Son Altesse Royale might be seriously hurt, that nothing in her demeanour had announced her rank; and such a discovery might lead to increased distance and reserve in her future conduct upon other extra audiences, that could not but be prejudicial to her popularity, which already was injured by an opinion extremely unjust, but very generally spread, of her haughtiness. It was better, therefore, to be quiet, and to let her suppose that embarrassment, and English awkwardness and *mauvaise honte*, had occasioned my unaccountable manners. I preserved, therefore, my taciturnity, till, tired of her own, she gently repeated, 'Puisse le gardier, cette copie que vous m'avez envoyée?' civilly adding that she should be happy to read it again when she had a little forgotten it, and had a little more time. I seized this fortunate moment to express my grateful acknowledgments for her goodness, with the most unaffected sincerity, yet scrupulously accompanied with all the due forms of profound respect. What she thought of so sudden a change of dialect I have no means of knowing; but I could not for a long time afterwards, think of it myself with a grave countenance. From that time, however, I failed not to address her with appropriate reverence, though, as it was too late now to assume the distant homage, pertaining, of course, to her very high rank, I insensibly suffered one irregularity to lead to, nay, to excuse, another; for I passed over all the *étiquette d'usage*, of never speaking but *en réponse*; and animated myself to attempt to catch her attention, by conversing with fulness and spirit upon every subject she began, or led to; and even by starting subjects myself, when she was silent. This gave me an opportunity of mentioning many things that had happened in Paris during my long ten years' uninterrupted residence, which were evidently very interesting to her. Had she become grave or inattentive, I should have drawn back; but, on the contrary, she grew more and more *éveillée*, and her countenance was lighted up with the most encouraging approval."

The whole conversation is too long for extract. From this point, however, the great

interest of the volume begins. Bonaparte's escape from Elba furnishes Madame D'Arblay with an exciting topic. The state of the French mind on the occasion was, nevertheless, at the time so apathetic as—though easily to be accounted for—to appear marvellous:—

"I often reflected," writes Madame d'Arblay, "upon the difference that would have appeared in the two nations of France and England under similar circumstances: had an invader of any name or renown effected a footing on any part of our coast, what a ferment would instantly have been excited in our metropolis! Not a street but would have rung with cries of news, true or false; not a mail-coach would have appeared but the populace would have stopped it for information; and not an hour would have passed without some real or pretended courier let loose upon the multitude, to convey or to invent intelligence. Few at such momentous periods are fastidious with respect to truth; something fresh to feed conjecture suffices to appease the famine of ignorance; for on such occasions we loathe taciturnity far more than falsehood. But when Bonaparte actually arrived at Lyons the face of affairs changed. Expectation was then awakened, consternation began to spread, and report went rapidly to her usual work of now exciting nameless terror, and now allaying even reasonable apprehension. * * * The 18th of March all hope disappeared. From north, from south, from east, from west, alarm took the field, danger flashed its lightnings, and contention growled its thunders: yet in Paris there was no rising, no disturbance, no confusion—all was taciturn suspense, dark dismay, or sullen passiveness. The dread necessity which had reduced the King, Louis XVIII., to be placed on his throne by foreigners would have annihilated all enthusiasm of loyalty, if any had been left by the long underminings of revolutionary principles. What a day was this of gloomy solitude! Not a soul approached me save, for a few moments, my active Madame d'Henin, who came to tell me she was preparing to depart, unless a successful battle should secure the capital from the conqueror. I now promised that, if I should ultimately be compelled to fly my home, I would thankfully be of her party; and she grasped at this engagement with an eagerness that gave proof of her sincere and animated friendship. This intimation was balm to the heart of my dearest partner, and he wished the measure to be executed and expedited; but I besought him, as he valued my existence, not to force me away till every other resource was hopeless. He passed the day almost wholly at the barracks. When he entered his dwelling in La Rue de Miromenil, it was only upon military business, and from that he could spare me scarcely a second. He was shut up in his library with continual comers and goers; and, though I durst not follow him, I could not avoid gathering, from various circumstances, that he was now preparing to take the field, in full expectation of being sent out with his comrades of the Guard to check the rapid progress of the invader. I knew this to be his earnest wish, as the only chance of saving the king and the throne; but he well knew it was my greatest dread, though I was always silent upon the subject, well aware that, while his honour was dearer to him than his life, my own sense of duty was dearer to me also than mine. While he sought, therefore, to spare me the view of his arms and warlike equipage and habiliments, I felt his wisdom as well as his kindness, and tried to appear as if I had no suspicion of his proceedings, remaining almost wholly in my own room, to avoid any accidental surprise, and to avoid paining him with the sight of my anguish. I masked it as well as I could for the little instant he had from time to time to spare me; but before dinner he left me entirely, having to pass the night *à cheval* at the barracks, as he had done the preceding night at the Tuilleries."

Madame D'Arblay further expatiates on her terrors; and then continues:—

"I come now to the detail of one of the most dreadful days of my existence, the 19th of March, 1815, the last which preceded the triumphant return of Bonaparte to the capital of France. Little, on its opening, did I imagine that return so near, or believe it would be brought about without even any attempt of resistance. General D'Arblay, more in the way of

immediate intelligence, and more able to judge of its result, was deeply affected by the most gloomy prognostics. He came home at about six in the morning, harassed, worn, almost wasted with fatigue, and yet more with a baleful view of all around him, and with a sense of wounded military honour in the inertia which seemed to paralyse all effort to save the king and his cause. He had spent two nights following armed on guard,—one at the Tuileries, in his duty of garde du corps to the king; the other on duty as artillery captain at the barracks. He went to bed for a few hours; and then, after a wretched breakfast, in which he briefly narrated the state of things he had witnessed and his apprehensions, he conjured me, in the most solemn and earnest manner, to yield to the necessity of the times, and consent to quit Paris with Madame d'Henin, should she ultimately decide to depart. I could not, when I saw his sufferings, endure to augment them by any further opposition; but never was acquiescence so painful! To lose even the knowledge whither he went, or the means of acquainting him whither I might go myself—to be deprived of the power to join him, should he be made prisoner—or to attend him, should he be wounded.... I could not pronounce my consent; but he accepted it so decidedly in my silence that he treated it as arranged, and hastened its confirmation by assuring me I had relieved his mind from a weight of care and distress nearly intolerable. As the wife of an officer in the king's body guard, in actual service, I might be seized, he thought, as a kind of hostage; and night, probably, fare all the worse for being also an Englishwoman. He then wrote a most touching note to the Princesse d'Henin, supplicating her generous friendship to take the charge, not only of my safety, but of supporting and consoling me. After this he hurried back to the Tuileries for orders, apparently more composed; and that alone enabled me to sustain my so nearly compulsory and so repugnant agreement. His return was speedy: he came, as he had departed, tolerably composed; for he had secured me a refuge, and he had received orders to prepare to march—to Melun, he concluded, to encounter Bonaparte, and to battle; for certain news had arrived of the invader's rapid approach. All attempt to conceal this from me must now be in vain;—he acted more nobly by himself and by his wife; for in openly and cheerfully and with rising hope, acknowledging it was for the field that he now left me, he called upon me to exert my utmost courage, lest I should enervate his own. To such a plea had I been deaf, I had indeed been unworthy his honoured choice, and I should have forfeited for ever the high opinion it was my first pride to see him cherish of his grateful partner. The event, therefore, seeming inevitable, I suddenly called myself to order, and curbing every feeling that sought vent in tenderness or in sorrow, I resolved that since I must no longer hang upon him for protection or for happiness, I would at least take care not to injure him in his honour or his spirits. At half-past two at noon, it was expected that the body-guard would be put in motion. Having told me his history, he could not spare me another moment till that which preceded his leaving home to join the Duc de Luxembourg's company. He then came to me with an air of assumed serenity, and again, in the most kindly, soothing terms, called upon me to give him an example of courage. I obeyed his injunction with my best ability—yet how dreadful was our parting! We knelt together, in short but fervent prayer to heaven for each other's preservation, and then separated. At the door he turned back, and with a smile which, though forced, had inexpressible sweetness, he half-gaily exclaimed, 'Vive le Roi!' I instantly caught his wise wish that we should part with apparent cheerfulness, and re-echoed his words,—and then he darted from my sight. This had passed in an ante-room; but I then retired to my bedchamber, where, all effort over, I remained for some minutes abandoned to an affliction nearly allied to despair, though rescued from it by fervent devotion. But an idea then started into my mind that yet again I might behold him. I ran to a window which looked upon the inward court-yard. There, indeed, behold him I did—but oh, with what anguish!—just mounting a war-horse, a noble animal, of which he was singularly fond, but which at this moment I viewed with acutest terror, for it seemed loaded with pistols, and

equipped completely for immediate service on the field of battle; while Deprez, the groom, prepared to mount another, and our cabriolet was filled with baggage and implements of war. I could not be surprised, since I knew the destination of the General; but so carefully had he spared me the progress of his preparations, which he thought would be killing me by inches, that I had not the most distant idea he was thus armed and encircled with instruments of death—bayonets, lances, pistols, guns, sabres, daggers!—what horror assailed me at the sight! I had only so much sense and self-control left as to crawl softly and silently away, that I might not inflict upon him the suffering of beholding my distress; but when he had passed the windows, I opened them to look after him. The street was empty; the gay, constant gala of a Parisian Sunday was changed into fearful solitude: no sound was heard, but that of here and there some hurried footstep, on one hand hastening for a passport to secure safety by flight; on the other, rushing abruptly from or to some concealment to devise means of accelerating and hailing the entrance of the conqueror. Well in tune with this air of an impending crisis was my miserable mind, which, from grief little short of torture, sunk, at its view, into a state of morbid quiet, that seemed the produce of feelings totally exhausted."

The perils by which Madame D'Arbly, left alone in Paris, was surrounded, are traced with a vigorous pencil. There are also pieces of manner and character very graphically portrayed. This part of the book has, in fact, all the charm of a first-rate novel;—and we shall return to it for an extract or two.

Lucretia; or, The Children of Night. By the Author of 'Rienzi.' 3 vols. Saunders & Otley.

GLAD as we are to find Sir Bulwer Lytton relenting in his determination to write no more novels, we wish that his creative instincts had taken any other form than that of 'Lucretia,'—a bad book of a bad school.

So summary a condemnation must be substantiated by proof; and this it is not difficult to produce. Before we begin the tale, we are called upon to expect from it high and important moral lessons by the author's Preface. Why will novelists indulge in these dangerous luxuries of ante-comment or anticipatory argument? It is only a few days since we were reading George Sand's amusing preamble to *her* Lucretia ('Lucrezia Floriani'), which deals out hard words on the monstrosity of modern French fiction as made up by MM. Dumas, Sue, Balzac;—this by way of overture to the history of a courtesan, whose adventures are taken for granted with a cynicism more noxious than a score of highly-spiced descriptions! In the Preface to his novel, Sir Bulwer Lytton seems to us no less wide of his mark. He tells us that his object was to exhibit some of the workings of the Arch-ruler of Civilization, "Money,"—that demon which ruins "virtues in the spendthrift no less than engenders vices in the miser":—

"With this design," he continues, "I desired to unite some exhibition of what seems to me a principal vice in the hot and emulous chase for happiness or fame, fortune or knowledge, which is almost synonymous with the cant phrase of 'the March of Intellect,' in that crisis of society to which we have arrived. The vice I allude to is Impatience. That eager desire to press forward, not so much to conquer obstacles, as to elude them; that gambling with the solemn destinies of life, seeking ever to set success upon the chance of a die; that hastening from the wish conceived to the end accomplished: that thirst after quick returns to ingenious toil, and breathless spurtings along short cuts to the goal, which we see everywhere around us, from the Mechanic's Institute to the Stock Market,—beginning in education with the primers of infancy—deluging us with 'Philosophies for the Million,' and 'Sciences made Easy,' characterizing the books of

our writers, the speeches of our statesmen, no less than the dealings of our speculators, seem, I confess, to me, to constitute a very diseased and very general symptom of the times."

In his 'Epilogue,' he adds, that "not for the coarse object of creating an idle terror—not for the shock upon the nerves and the thrill of the grosser interest which the narrative of crime creates—has this book been compiled from the facts and materials afforded to the author." Now, as an especial illustration of the times we live in, we are bound to say that 'Lucretia' wholly fails. Waiving the misnomer of an "impatience" which is illustrated by a revenge spread over half a lifetime, let us ask if there have not been rogues like Gabriel Varney, willing to thrive at other people's cost, long before 'Science made Easy' was thought of?—Robber knights, who maintained their unlettered aristocracy by the aid of a commanding situation for their castles, a sheaf of spears, and a torture-chamber?—Churchmen who, when the fat lands of a franklin or a widow were in question, knew how to prescribe penances as "short and easy" as any of Oliver Dalibard's expedients? Why, the very form of crime in which these impatient 'Children of Night' work out their black purposes, puts an end to Sir Edward Lytton's argument, as illustrating our "impatient" times. The two have a receipt-book full of such secrets as Borgia knew and Brinvilliers distilled in her laboratory;—yet this is offered as an illustration of the Impatience of the nineteenth century! Another halt in the author's logic must be pointed out. From the very first page of the Prologue—which opens "in an apartment at Paris, one morning, during the Reign of Terror"—the criminals of the book are scarcely allowed a chance of being other than criminal. The man, Gabriel Varney—who is to illustrate sensual crime—is the illegitimate child of an opera dancer, guillotined before his face: who has fallen into the hands of her slighted lover,—is by him taken to see his mother's execution, and afterwards trained in deception and cruelty. This worthy—descendant, be sure, of some Florentine poisoner—a trained physician and hard freethinker, who possesses a chest full of Murder's cookery-books—is placed, also, as tutor over the heroine, Lucretia, the intellectual criminal;—Nature having prepared her to be an eager recipient of crime, as the reader shall see:—

"Lucretia Clavering was tall—tall beyond what is admitted to be tall in woman; but in her height there was nothing either awkward or masculine—a figure more perfect never served for model to a sculptor. The dress at that day, unbecoming as we now deem it, was not to her—at least, on the whole—disadvantageous. The short waist gave greater sweep to her majestic length of limb, while the classic thinness of the drapery betrayed the exact proportion and the exquisite contour. The arms then were worn bare almost to the shoulder, and Lucretia's arms were not more faultless in shape than dazzling in their snowy colour—the stately neck, the falling shoulders, the firm, slight, yet rounded bust—all would have charmed equally the artist and the sensualist. Fortunately, the sole defect of her form was not apparent at a distance: that defect was in the hand; it had not the usual faults of female youthfulness—the superfluity of flesh, the too rosy healthfulness of colour; on the contrary, it was small and thin, but it was, nevertheless, more the hand of a man than a woman; the shape had a man's nervous distinctness, the veins swelled like sinews, the joints of the fingers were marked and prominent. In that hand, it almost seemed as if the iron force of the character betrayed itself. But, as we have said, this slight defect, which few, if seen, would hypercritically notice, could not of course be perceptible as she moved slowly up the room; and Vernon's eye, glancing over the noble figure, rested upon the face. Was it handsome?—was it repelling? Strange that in features it had pretensions to the highest order of

beauty, and in female eyes, a fault to pronounce day, clustered but could between the any age, reason at once face. The not strong light, a fault eyes were ingly calm, yet withal, and open le invites its and abstrac she spoke, shyness, in hood. But rather on guarding cy upon gaze into with a str and disple black, nor which is di The profile beauty seen still more features to had some small, but expression to the distrib to ins but sharp longer than but without not natural and late vi freshness as she was— roundness file, but re as well as were not from pron took from m the head of Agrippina, scription, consider fu before the or bandage would have tering false you would only beauti bandage su startled you you could tion in the it. It was a the key no prehended What seed" mus the red let to him "T Secret Ch one to ar to psycho last remar the story, leading in different e seventeen ties were s his threa needs not tary crim holds out that the le apply to it confounde

beauty, and yet, even that experienced connoisseur in female charms was almost puzzled what sentence to pronounce. The hair, as was the fashion of the day, clustered in profuse curls over the forehead, but could not conceal a slight line or wrinkle between the brows; and this line, rare in women at any age, rare even in men at hers, gave an expression at once of thought and sternness to the whole face. The eyebrows themselves were straight, and not strongly marked,—a shade or two perhaps too light, a fault still more apparent in the lashes; the eyes were large, full, and, though bright, astonishingly calm and deep, at least in ordinary moments; yet withal, they wanted the charm of that steadfast and open look, which goes at once to the heart, and invites its trust; their expression was rather vague and abstracted. She usually looked aslant while she spoke, and this, which with some appears but shyness, in one so self-collected, had an air of falsehood. But when, at times, if earnest, and bent rather on examining those she addressed than guarding herself from penetration, she fixed those eyes upon you with sudden and direct scrutiny, the gaze impressed you powerfully, and haunted you with a strange spell. The eye itself was of a peculiar and displeasing colour—not blue, nor grey, nor black, nor hazel, but rather of that cat-like green, which is drowsy in the light, and vivid in the shade. The profile was purely Greek, and so seen, Lucretia's beauty seemed incontestable; but in front face, and still more when inclined between the two, all the features took a sharpness, that, however regular, had something chilling and severe; the mouth was small, but the lips were thin and pale, and had an expression of effort and contraction, which added to the distrust that her sidelong glance was calculated to inspire. The teeth were dazzlingly white, but sharp and thin, and the eye-teeth were much longer than the rest. The complexion was pale, but without much delicacy; the paleness seemed not natural to it, but rather that hue which study and late vigils give to men; so that she wanted the freshness and bloom of youth, and looked older than she was—an effect confirmed by an absence of roundness in the cheek, not noticeable in the profile, but rendering the front face somewhat harsh as well as sharp. In a word, the face and the figure were not in harmony; the figure prevented you from pronouncing her to be masculine—the face took from the figure the charm of femininity. It was the head of the young Augustus upon the form of Agrippina. One touch more, and we close a description, which already perhaps the reader may consider frivolously minute. If you had placed before the mouth and lower part of the face a mask or bandage, the whole character of the upper face would have changed at once; the eye lost its glittering falseness, the brow its sinister contraction; you would at once have pronounced the face not only beautiful, but sweet and womanly. Take that bandage suddenly away, and the change would have startled you, and startled you the more, because you could detect no sufficient defect or disproportion in the lower part of the countenance to explain it. It was as if the mouth was the key to the whole; the key nothing without the text, the text uncomprehended without the key."

What fruit is likely "to spring from such a seed" must be as clear to the idler reader as the red letters on the play-bill which announce to him "The Pool of Blood," or "The Poisoner's Secret Chamber." The device may be a good one to arrest attention,—but does not belong to psychological fiction. This leads us to our last remark. While speaking of the purpose of the story, Sir Bulwer Lytton assures us that its leading incidents occurred in the lives of two different criminals, and happened within the last seventeen years,—adding that the criminal parties were strangers to each other. Here, again, his thread of argument breaks: since a child needs not to be told that the incitements to solitary crime, and the temptation which fiend holds out to fiend, are generically so different, that the lesson derived from one cannot properly apply to the other, nor the two conditions be confounded without a falsification of Nature.

Tie up Eugene Aram with Miss Blandy, Jack Sheppard, Captain Donnellan, and other of the notorious criminals of a past day,—and what would become of all that strange morbid anatomy of the former's mind which Sir Bulwer Lytton so powerfully described in a former novel? In such combinations there is nothing left to chance or to circumstance—no copy from experience, and no psychological deduction: and we warn our philosophical novelist that he may be beaten hollow at any moment by the first writer who chooses to form a grisly group out of the Feuerbach cases. On the *taste* shown in the selection of such materials, we will not dwell. Sir Bulwer Lytton assures us that his motives have been to teach and to reprove; and we, therefore, take the tale on his own showing.

As a work of art—the work of one who loves to lecture on Art in Fiction—"Lucretia" has many faults. It is patchy. After the guilty pupil of Olivier Dalibard has been disinherited by her uncle,—been left by the lover for whose sake she wished that uncle's death,—has thrown herself into the arms of her demon-tutor, in despair, though knowing his demoniac nature,—removed with him to Paris,—been taught by him how to murder, and had her own life practised against by him,—after she has, in self-defence, handed him over to the vengeance of men whose comrade he had sold—the curtain for a time falls. Many years elapse,—Lucretia reappears in England, feigning paralysis (!) that, unsuspected, she may work her wicked will on the lover who had deserted her, and put out of her way the heirs who interpose betwixt her and the inheritance which she had forfeited;—and then, comes tamely in a retrospective episode of a second marriage and a lost child, for no other purpose, that we can see, than that of a final *coup de théâtre* in the way of retribution. The lost child is found in the person of a street-sweeper who owns a good heart under a rough husk. According to the philanthropic usage of these days of "impatience," he has been taken as groom by Percival St. John,—the youth to be poisoned; in that capacity detects the fraud of Madame Dalibard (his mother),—witnesses the murder of his master's betrothed, by her hand; denounces it—confronts her—she is poisoned by a prick from the fatal Borgia ring—and lives long enough to drag himself dying into her presence, just at the moment when she learns that he is her long-lost child. Thereupon, she goes mad! If this be art, it is such as has been rejected from the minor theatres,—where Shakspeare has finally put the 'Red Barn' and Martha Squires to the door.

"High-flown melo-drama" will be thought, perhaps, a hard and overcharged character to apply to the style of this work. That the reader may judge for himself if it is justified by the language in which the above events are narrated, we will extract, as an example, the passage that narrates how poetical justice overtook Gabriel Varney, Lucretia's fellow criminal:—

"Behold, that dark ship on the waters! Its burthens are not of Ormus and Tyre. No goodly merchandize doth it waft over the wave, no blessing cleaves to its sails; freighted with terror and with guilt, with remorse and despair, or more ghastly than either, the sullen apathy of souls hardened into stone, it carries the dregs and offal of the old world to populate the new. On a bench in that ship, sit side by side two men, companions assigned to each other. Pale, abject, cowering, all the bravery rent from his garb, all the gay insolence vanished from his brow—can that hollow-eyed, haggard wretch be the same man whose sense opened on every joy, whose nerves mocked at every peril? But beside him, with a grin of vile glee on his features, all muscle and brawn in the form, all malice, at once spiteful and dull, in the heavy eye, sits his fit comrade—the Grave-

stealer! At the first glance each had recognized each, and the prophecy and the vision rushed back upon the daintier convict. If he seek to escape from him, the grave-stealer claims him as a prey, he threatens him with his eye as a slave, he kicks him with his hoof as they sit, and laughs at the writhing of the pain. Carry on your gaze from the ship:—hear the cry from the mast-head—see the land arises from the waste! A land without hope! At first, despite the rigour of the Home Office, the education and intelligence of Varney have their price—the sole crime for which he is convicted is not of the darkest. He escapes from that hideous comrade, he can teach as a schoolmaster;—let his brain work, not his hands! But the most irredeemable of convicts are ever those of nurture, and birth, and culture, better than the ruffian-rest. You may enlighten the clod, but the meteor still must feed on the marsh: and the pride, and the vanity, work where the crime itself seems to lose its occasion. Ever avid, ever grasping, he falls step by step in the foul sink, and the colony sees in Gabriel Varney its most pestilent rogue; Arch-convict amidst convicts, doubly lost amongst the damned; they banish him to the sternest of the penal settlements—they send him forth with the vilest to break stones upon the road. Shrivelled, and bowed, and old, prematurely—see that sharp face peering forth amongst that gang, scarcely human,—see him cringe to the lash of the scornful overseer—see the pairs chained together, night and day! Ho, ho! his comrade hath found him again, the Artist and the Grave-stealer leashed together! Conceive that fancy, so nurtured by habit—those tastes so womanized by indulgence—the one suggesting the very horrors that are not, the other revolting at all toil as a torture. But intellect not all gone, though hourly dying heavily down to the level of the brute, yet schemes for delivery and escape. Let the plot ripen, and the heart bound: break his chain—set him free—send him forth to the wilderness! Hark, the whoop of the wild men! See those things which ape our species dance and gibber round the famishing hunted wretch. Hark how he shrieks at the torture? How they tear, and they pinch, and they burn, and they rend him! They, too, spare his life—it is charmed!—A Caliban amidst Calibans, they heap him with their burthens, and feed him on their offal. Let him live; he loved life for himself, he has cheated the gibbet,—LET HIM LIVE! Let him watch, let him once more escape; all naked and mangled, let him wander back to the huts of his gang. Lo! where he kneels, the foul tears streaming down, and cries aloud,—'I have broken all your laws, I will tell you all my crimes; I ask but one sentence—hang me up—let me die!' And from the gang groan many voices—'Hang us up—let us die!' The overseer turns on his heel, and Gabriel Varney again is chained to the laughing Grave-stealer."

Of such passages as the above is the greater part of 'Lucretia' made up. Here and there, we have a glimpse of character worthy of the writer in the good days of 'Pelham' and 'Devereux';—here and there, a mansion-interior, or a park-scene, more simply described, full of colour and grace;—here and there a smart remark, or a simile which looks poetical, deep and new: but they are not in sufficient number to redeem the inflated dialogue, straining for effect, and perpetual exhibition of two criminals as openly propounding to each other the conditions of their hideous partnership as though it were an affair of simple commodity—not blood and poison. What may be called the comic characters of the book are failures. Gabriel Varney, the sensualist, is the best of the serious ones;—and even he is but a sketch. We will endeavour to find something better: and will, therefore, give the description of Gabriel Varney's uncle, the rakish painter,—who is merely a passing figure:

"A painter stood at work at the easel; his human model before him. He was employed on a nymph—the Nymph Galatea. The subject had been taken before by Salvator, whose genius found all its elements in the wild rocks, gnarled fantastic trees, and gushed waterfalls of the landscape—in the huge

ugliness of Polyphemus the lover—in the grace and suavity and unconscious abandonment of the nymph, seeking her tresses dripping from the bath. The painter, on a larger canvas (for Salvator's picture, at least, the one we have seen, is among the small sketches of the great artistic creator of the romantic and grotesque), had transferred the subject of the master; but he had left subordinate the landscape and the giant, to concentrate all his art on the person of the Nymph. Middle-aged was the painter, in truth; but he looked old. His hair, though long, was grey and thin; his face was bloated by intemperance; and his hand trembled much, though from habit no trace of the tremor was visible in his work. A boy, near at hand, was also employed on the same subject, with a rough chalk and a bold freedom of touch. He was sketching his design of a Galatea and Polyphemus on the wall: for the wall was only whitewashed, and covered already with the multiform vagaries whether of master or pupils; caricatures and demigods, hands and feet, torsos and monsters, and Venuses—the rude creations, all mutilated, jarring, and mingled, gave a cynical, mocking, devil-may-care kind of aspect to the sanctum of art. It was like the dissection-room of the anatomist. The boy's sketch was more in harmony with the walls of the studio than the canvas of the master. His nymph, accurately drawn from the undressed proportions of the Model down to the waist, terminated in the scales of a fish. The forked branches of the trees stretched weird and imp-like as the hands of skeletons. Polyphemus, peering over the rocks, had the leer of a demon; and in his gross features there was a certain distorted, hideous likeness of the grave and symmetrical lineaments of Oliver Dalibard. All around was slovenly, squalid, and poverty-stricken; rickety, worn-out, rush-bottom chairs; unsold, unfinished pictures, pell-mell in the corner, covered with dust; broken casts of plaster: a lay-figure battered in its basket-work arms, with its doll-like face, all smudged and besmeared: a pot of porter and a noggin of gin on a stained deal table, accompanied by two or three broken, smoke-blackened pipes, some tattered song-books, and old numbers of the Covent Garden Magazine, betrayed the tastes of the artist, and accounted for the shaking hand and the bloated form. A jovial, disorderly, vagrant dog of a painter, was Tom Varney!—a bachelor, of course—humorous and droll—a boon companion, and a terrible borrower: clever enough in his calling; with pains and some method, he had easily gained subsistence and established a name; but he had one trick that soon ruined him in the business-part of his profession. He took a fourth of his price in advance; and having once clutched the money, the poor customer might go hang for his picture! The only things Tom Varney ever fairly completed were those for which no order had been given; for in them, somehow or other, his fancy became interested, and on them he lavished the gusto which he really possessed. But the subjects were rarely saleable. Nymphs and deities undraped, have few worshippers in England amongst the buyers of 'furniture pictures.' And, to say truth, nymph and deity had usually a very equivocal look; and if they came from the gods, you would swear it was the gods of the galleries of Drury. His most profitable performances were small paintings on ivory, which were caught at by jewellers, and sold, in snuff-boxes, to elderly gentlemen. When Tom Varney sold a picture, he lived upon clover till the money was gone. Gay time for his models; for he had the weakness, unbecoming an artist, to fall in love with his Fornarinas; and as he had not the personal graces of Raffiello, the Fornarinas were expensive *bonnes fortunes*. But the poorer and less steady alumni of the rising school, especially those at war with the Academy from which Varney was excluded, pitied, despised, yet liked and courted him withal. In addition to his good qualities of blithe song-singer, droll story-teller, and stanch Bacchanalian, Tom Varney was liberally good-natured in communicating instruction really valuable to those who knew how to avail themselves of a knowledge he had made almost worthless to himself. He was a shrewd, though good-natured critic, had many little secrets of colouring and composition, which an invitation to supper, or the loan of ten shillings, was sufficient to bribe from him. Ragged, out of

elbows, unshaven, and slipshod, he still had his set, amongst the gay and the young—a precious master, a profitable set, for his nephew, Master Honoré Gabriel! But the poor rapscallion had a heart larger than many honest painstaking men. As soon as Gabriel had found him out, and entreated refuge from his fear of his father, the painter clasped him tight in his great slovenly arms, sold a Venus half-price, to buy him a bed and a wash-stand, and swore a tremendous oath, 'that the son of his poor guillotined sister should share the last shilling in his pocket—the last drop in his can.' "

Had 'Lucretia' contained more characteristic sketches like these, we might have rejoiced to find Sir Bulwer Lytton again in the field of fiction. In the excitement which is due to strong and progressive interest, he must yield the palm to his French contemporaries;—to the devices of M. Sue's Rodin, or to the poisoning scenes in the 'Count of Monte Christo.' But when it suits his humour to be shrewd, sarcastic, or genteel—he has a path and a manner of his own in which he is not excelled. By following the one, and giving fair play to the other, he would best consult the permanence of his reputation,—which is perilled by the present work.

The Comic Almanack for 1847. By Rigmum Funnidos, Gent. Bogue.

The 'Comic Almanack' for the coming year presents itself to us with more than ordinary claims,—being illustrated by George Cruikshank, and conducted (the advertisements inform us) by the projector and original editor of *Punch*. On each of the year's grave monthly registers one and the other have written their own pleasant characters. Cruikshank has lavished pictorial fun—and something better—on the calendar; and the "Punch projector's" letterpress—which gathers from the errors of the past pleasantries for the future—is further illustrated by marginal vignettes, scattered in profuse arabesque by the same artist-philosopher on every page. This mingling of morals in the modern almanack has deeper meanings than obtrude themselves to every purchaser. The very act of reference by which the lapses of time are distinctly marked, has its sadder suggestion relieved by a joke; and deeds that were folly in their action, become wisdom in this form of their presentment on the satirist's page. The mingled matter of the present number has in it more than usual of earnest. Its very jests smack of the serious and practical. The first caricature, in two parts, exhibits in the upper a street row—and in the lower a policeman dining with the maid-servant in the kitchen: and this is the answer to the inquiry, "Where can the police be?" The 'Scholastic Hen and her Chickens'—the 'Desecration of the Bright Poker'—and the 'S ag, the Bull, and the Bear'—are all provocative of laughter. But one bi-parted illustration, suggested by an advertisement of poor Haydon's, entitled 'Born a Genius and born a Dwarf,' awakens melancholy reflections—almost beyond the licence of a 'Comic Almanack.' Its moral is too sad and "grave" to mingle with the "gay" that comes under a title so especially suggestive. One of the heroes of that bitter comparison is General Tom Thumb: but we will rather present him to our readers amid his own correlatives than in that sad and harrowing companionship. There, he rides his hobby-horse without treading on the heart of genius:—

"A Meeting of the real bipeds, or little human beings who run about upon two feet, was held at the Lilliputian Warehouse, in New-street, Covent-garden, to move an address of thanks to her Majesty, for her liberal patronage of the least of the Rational Animals. General Tom Thumb, L.S.D., was unanimously voted to the Child's Chair; and the busi-

ness of the Meeting having been opened by the Small Germans, the General rose—a few inches—to address his brother Homuncules. He said they had met to offer up an act of gratitude from the Shortest men to the Highest Personage in the Realm—to her who had refused to patronize everything great, and had stooped to take them by the hand—to her who had originally given them that lift, which had caused them—short as they were—to be looked up to by—Lovely Woman. And he would be happy to favour the Company with 'God Save the Queen,' gratis.—The English Tom Thumb here rose to rebut the General's assertions, and was proceeding to complain of the want of patronage offered to native insignificance, when he was carried out.—The Highland Dwarf, in a Scotch accent, in broad as their size would admit, said, 'A' the Gen'l had drapt was unco true. When they left the Land of Cakes, they could hardly raise a Bawbee among them, and now they could put down a 1,000, any day.'—The Boshie Men, or Pigmy Race, through their interpreter, stated, they were happy to find that, though the Dwarfs had come over to England little by little, they now formed so large a Body.—Don Francisco Hidalgo said, 'Dat as el smallest man in el world, he objec' to el proceed; for he never met with el encouragement el dam Dom Dum speak of.'—The little Men here got to very high words, and the meeting broke up in confusion."

The 'Battle with Billingsgate' is a titling against a certain class of literary champions, whom we hope to see "go down" before this and the other good weapons that are drawn against them:—

It was the Christmas Holidays,
And sat in the Pit,
A Father saw the new Burlesque,
That was so full of wit.
And by him sat—in slang unskill'd—
His pretty little girl, Clotilde.
She heard some 'ladies' on the Stage,
Say they would "cut their sticks";
And one in male attire declare
That she'd "go it like bricks."
She ask'd her Father what were "bricks"?
And what they meant by "cut their sticks"?
The Father heard the audience laugh,
As at some witty stroke;
And the old man he scratch'd his head,
For he could not see the joke.
"I don't know what they mean," said he,
"But sure 'tis some facetie!"
And then she heard one, nearly nude,
Say something else about,
"Has your fond mother sold her mangle?"
And does she know you're out?"
And when the people laughed, cried she,
"Oh Pa! there's more facetie!"
And then the little maiden said,
"Now, tell me why, Papa,
That lady ask'd him if the mangle
Was sold by his Mama?"
"I can't tell why, my dear," said he,
"Though, of course, 'tis some facetie."
But when she saw the lady's fingers
Unto her nose applied,
"Why, 'tis a very vulgar thing!"
The little maiden cried.
"The papers all, my child, agree,
'Tis brimful of facetie!"
"And every body says the Piece,
With brilliant wit is fill'd!"
"And what is wit, my dear Papa?"
Quoth innocent Clotilde.
"Why, that I cannot say," quoth he,
"But wit is not—vulgarity."

The month that is sacred to St. Swithin presents us, in this its register, with "another version of Shelley's partial view of the subject of 'The Cloud':—

I bring cats and dogs, and November fogs,
For the folks of Cockney land;
And I brew the flood of slush and mud,
In Fleet Street and the Strand.
From my watery bed spring colds in the head,
And highly inflam'd sore-throats;
And I'm the Mama* of the bad Catarrh,
And the Mother of Waterproof Coats.
I gave birth to Goloshes, and Macintoshes,
The clog—the cork sole—and the patten;
And I act as wet Nix* to each Omnibus,
For 'tis on my moisture they fatten.
I come down pretty thick, at every Pie Nic,
And throw my cold water upon it;
And delight at each Fête that is called a Champêtre,
To spoil every new silk bonnet;

* Be pleased to give this word the proper Cockney pronunciation—MAMAR! None others are genuine.

I'm more
I'm the
I'm the
When
And when
Oh Lo
For then
And
Cruiksh
at Vaux
The volum
in the year

Christmas
Times. I
meant to be
that, instead
the combi
in one and
taken the
published
The claim
and turni
best will in
tarry long
place and
rapid. W
decline, ch
trying the
dragged fr
Christmas
of a pretty
marry a ne
as there is
right man
tragedical
of these ho
little a re
word—was
of a minor
honors' hea
applies.

As ano
Toulmin
doubly at
graceful in
the rambl
and "the
to expect
the hearty
Mr. Dick
Miss Toul
ment, and
one favou
ministering
with a blit
own perso
neverthele
merchant's
ease, and
with the p
her Christ
have as yo
crown.

To the
small bo
for Young
work of th
warrantabl
Two of th
tions from
are clever
of 'My So
suspect, A
American
with.
Napoleo
By A. Vie
made for l
of outline
be confess
least with
hero, The
tion those
afford an i
of his acti
"his inner
with the p
Napoleon

I'm more kind to each Jarvey than was Wittle Harvey,
When he was Commissoner of Stamps;
I'm the foe of Vauxhall's Grand Fancy Dress Balls,
Where I love to extinguish the Lamps;
And whenever a fellow leaves at home his Umbrello,
Oh Lord! how I chuckle and grin!
For then you may warrant, I'll come down in a torrent,
And soak the poor wretch to the skin.

Cruikshank's contribution is 'A Grand Gala at Vauxhall under the patronage of St. Swithin.' The volume has, in fact "mirth for every mirth in the year."

OUR LIBRARY TABLE.

Christmas Books.—*January Eve, a Tale of the Times.* By George Soane, B.A.—In a preface meant to be smart, Mr. Soane explains to the world that, instead of his having borrowed from Mr. Dickens the combination of the natural with the supernatural in one and the same story, Mr. Dickens may have taken the hint from 'The Frolics of Puck,'—a novel published some dozen years ago, by our author. The claim of priority is not worth our discussing:—and turning at once to this 'January Eve,' the best will in the world would want power to make us tarry long with it. The invention is at once commonplace and entangled, the passion forced, the dialogue rapid. Why must the Old Man, who, in his life's decline, chooses to masquerade for the purpose of trying the nature of those to come after him, be dragged from his grave once again? Why must Christmas revellers once more be racked by the sight of a pretty girl dragged to church against her will to marry a noble rake, when they know that "so sure as there is savour in salt or scent in rosemary," the right man will speak out to "forbid the banns"?—a tragical ending being, of course, impossible to all of these holiday histories! "January Eve," is 'as little a real Christmas tale—as we understand the word—as one of the Barmecide feasts on the stage of a minor theatre is really made up of silver vases, boars' heads, roast peacocks, and Brobdignag pine-apples.

As another Christmas offering, Miss Camilla Toulmin "puts in" her *Partners for Life*: rendered doubly attractive by Mr. Absolon's clever and graceful illustrations. Good saints forgive us for the ramblings of imagination! With such a title, and "the party" an authoress—was it so very wild to expect a downright tale of true love—ending with the hearty old dance of "Macrimony"? But no:—Mr. Dickens, we perceive, is to give us the love story; Miss Toulmin's is one of paternal tyranny, resentment, and forgiveness—of a cast-iron merchant, with one favourite and one proscribed son; and a pair of ministering angels in the shape of a blithe little clerk, with a blithe little wife,—who, thinking love in their own persons better worth having than money, labour nevertheless to secure a portion of the latter for the merchant's outcast son. Miss Toulmin writes with ease, and out of the fullness of a kindly heart;—and with the powerful aid of the decorations aforesaid, her Christmas book, amongst the three which we have as yet looked into, ought to command the crown.

To the above, let us add a few lines about two small books for children.—Agnes Loudon's *Tales for Young People*, edited by Mrs. Loudon, are the work of the worthy daughter of worthy parents,—and warrantable for their good feeling, spirit, and variety. Two of the stories, it is fair to point out, are translations from the German. The illustrations, by Gilbert, are clever. *My Youthful Companions*, by the author of 'My Schoolboy Days,' is very prosy,—and, we suspect, American. If so, it is the first stupid American book "for young persons" that we have met with.

Napoleon Bonaparte. His Sayings and his Deeds. By A. Vieuzeux. 2 vols.—This is a compilation made for Knight's 'Weekly Volume,' forming a sort of outline biography of Bonaparte; which, it must be confessed, is written in an impartial spirit—at least with no superstitious leaning in favour of its hero. The writer claims to have put into juxtaposition those passages in the life of Napoleon which may afford an insight into his real feelings and the motives of his actions;—to have elicited from his conversations "his inner life." We are not quite satisfied either with the process or the result. That at the beginning Napoleon had not planned all that he was afterwards

called upon—partly by the force of circumstances and partly because of his own strong volition—to execute, may be readily granted. The same has been true of other distinguished men. Luther, for example, foresaw not the issue of the movement which conscience and accident, combined, occasioned him to originate. This nice balance between internal impulse and circumstantial fitness is indeed one of the characteristics of greatness. The future enlightened historian, in tracing the events of the French revolution and of the imperial tyranny that followed, may find himself puzzled in the intricacies of a "mighty maze"—but he will feel equally that it is "not without a plan." How much of ultimate action is due to accident and how much to individual foresight, may not be very accurately distinguished:—it is enough if, as emergencies arise, the hero of the period was found conceiving designs and initiating purposes by which the course of general tendency is regulated. All that can be demanded of greatness is the planning mind, not the prophetic character—not specific foresights and preparations for all contingencies from the outset of a long and chequered career. Had M. Vieuzeux written under the conduct of such ideas as these we could have bestowed more commendation on his work than now we can honestly afford. As a single instance of his unphilosophic treatment, let us mention that, while in one place the author dogmatically asserts that Napoleon "had no fixed plans," he adopts in another the opinion of Capefigue, that "his mind conceived the continental system, a gigantic and impracticable undertaking,"—which, nevertheless, he carried out with a despotism of energy of resolution. One such instance should have indicated to M. Vieuzeux the systematizing mind:—nay, it was this very characteristic of his mind which, perhaps, led Napoleon into most of his errors.

A Letter to Dr. Faraday on Dr. Joseph Reade's Paper, showing that Radiant Heat was converted into Electricity by Reflexion.—This pamphlet refers to a communication made by Dr. Reade to the Chemical Section of the British Association at Southampton—and reported, together with Dr. Faraday's experiment of which he complains, in the *Athenæum*, ante, p. 966. The fact which Dr. Reade is desirous of proving is, that radiant heat generates thermo-electrical currents:—Dr. Faraday, like a sound philosopher, showed that currents of air were circulating around Dr. Reade's rotating needle; and suggested the necessity of getting rid of their influence before the rotation was referred to thermo-electricity. On opening the pamphlet, we expected to find that this had been done (than which nothing could be more easy,—a glass cover being all that is necessary). But, no! the author contents himself by arguing against the evidence of his own senses. The smoke from the lighted paper did flow in the direction of the rotations of the needle; and, consequently, the current of air which carried the smoke may have driven the needle round on its pivot. Certain it is, that, until Dr. Reade removes the doubt which this fact throws upon what he conceives to be a discovery, by a fair and simple experiment—he will fail to convince the scientific public by other arguments.

Hints on Angling. By P. Hackle.—This is a volume of considerable pretensions—aims at conveying instruction in an amusing style, and lays claim to more than an ordinary amount of information and experience, both at and home abroad. Not only are the English, Scotch, and Irish waters, but those of France and Belgium, have been put under contribution. The work is well written.

The Plough.—This is the first volume of a journal devoted to agriculture and rural affairs,—and illustrated with appropriate engravings. It directs its authority against what it calls "the empirical path of routine," and aims at scientific distinction.

The Local Historian's Table-Book. By M. A. Richardson. Vols. 3 and 5.—The contents of these volumes are various, legendary and historical—verse and prose. The articles are such a mixture of bad, good, and indifferent, that there is no giving an average specimen. Collections like this help to rescue from oblivion much that deserves preservation; and many good ballads worth the cost have found a place in the present.

Morals of Manners. By Miss Sedgwick.—A few hints for young people—which they may read with profit.

Observations on the Advantages of General Education amongst the Youth of the Higher Ranks. By F. B. Ribbans.—It is to be wished that the author had profited by such advantages, if he had the opportunity. His pamphlet exhibits the conceit, without the scholarship, of a pedant.

The Question "Was St. Peter ever at Rome?" historically considered. By A. Scher. Translated by an English Clergyman.—The author of this small volume has completely exhausted the historical part of the question. Nothing that antiquity has left respecting it has escaped him; and he weighs the value of each isolated fragment of testimony with strict impartiality. He has proved, not only that St. Peter was never bishop of Rome, but that there is not the slightest foundation for the assertion that the great apostle was ever so much as present—even for a moment—in the Eternal City. The opposite assertion as to the latter—*à fortiori* as to the former—is opposed to all testimony sacred and profane, to reason, and to common sense. The learned author does not trouble himself with the important deductions that may be drawn from the proof which he has established—he confines himself strictly to the one historical point. Scaliger asserted, long ago, that whoever contended for the presence of St. Peter in Rome must have small claim to knowledge of antiquity:—and the justice of that assertion is here demonstrated. It would be well if Protestant writers would examine for themselves before adopting Roman-Catholic assumptions. Were the same canons of criticism admitted in civil as obtain in ecclesiastical questions of history, we might restore the empire of the Trojans in Britain and that of the old Assyrians in Spain.

LIST OF NEW BOOKS.

- Abbotsford Waverley, half vols. 'Count Robert of Paris,' 'Castle Dangerous,' &c. royal 8vo. 15s. cl.
Aethelred, and other Sunday Stories, by Rev. S. Wilberforce, 2s. 6d. cl.
Banking Almanack, Directory, Year Book, and Diary for 1847, 8vo. 5s.
Beaumont and Fletcher's Works, ed. Rev. A. Dyce, 11 vols. 6d. 12s. cl.
Boat and the Caravan (The), a Tour in Egypt and Syria, 7s. cl.
Bogue's European Lib. Vol. XIV. 'Lives of the Italian Painters,' post 8vo. 3s. 6d. cl.
Bohn's Standard Lib. Vol. XIII. 'Memoirs of Colonel Hutchinson,' 8s. 12mo. 3s. 6d. cl.
Bridge's (Rev. C.) Exposition of Book of Proverbs, 2 vols. 12mo. 12s.
Bunyan's Pilgrim's Progress, illust. crown folio, 27s. 6d. cl.
Carlson's (W.) Valentine McClutchy, illust. by Philz, 4to. 10s. 6d. cl.
Chess Chronicle (The) ed. by H. Staunton, 4to. Vol. VII. 8vo. 15s.
Christmas Rhymes; or, Three Nights' Revelry, post 4to. 10s. 6d. cl.
Companion for My Young Friends, by J. T. W. 18mo. 1s. 6d. cl.
D'Arbigny's (Madame) Diary and Letters, 7th and last vol. 10s. 6d. cl.
Deck's Norfolk, Suffolk, Essex, and Cambridgeshire, Gentlemen, &c. Pocket-Book, 1847, 3s. 6d. roan tuck.
Emma de Lissas, illust. by Gilbert, new ed. 7s. cl.
Femme de Chambre, 2nd ed. by Lady Blessington, 3 vols. 31s. 6d.
Freeman's Pocket-Book and Calendar, 1847, 2s. 6d.
Great Commandment (The), by the author of 'The Listener,' &c. 6s.
Hamilton's (Rev. J.) The Church in the House, and other Tracts, 2s.
Hutton's (Sir Christopher) Memoirs, by Sir R. H. Nicolas, 8vo. 13s.
Illustrated Musical Almanack for 1847, folio, 8s. 6d. swd.
Keppake, Adina, and Farewell Gilt, 18mo. 3d. gill.
Last Day (The), 2nd ed. 6s. 2s. 6d. gill.
Le Ken's Memorials of Cambridge, new ed. 2 vols. 8vo. 24s. cl. gilt.
Le Page's French Prompter, a Hand-Book of Conversation, 18mo. 5s.
Licensed Victualler's Guide and Almanack for 1847, 12mo. 1s. swd.
Lord Jeffrey's Contributions to the Edinburgh Review, 3 vols. 42s. cl.
Lucretia; or, the Children of Night, by Author of 'Rienzi,' 31s. 6d.
Macleod's (W. B.) Catholic History of England, Vol. I. 8vo. 16s. cl.
McGregor's (Dr. W. L.) History of the Sikhs, plates and maps, 24s.
Martin's (R. M.) China, Part I. 'Topography, Population,' &c. 6s.
Monmouth's (Mrs. A.) Ashton Hall, &c. 8vo. 2s. 6d. cl.
My Youthful Companions, by the author of 'My Schoolboy Days,' 18mo. 2s. 6d. cl.
Napier's (Capt. R. R.) Florentine History, Vol. II. 12mo. 9s. cl.
Naturalist's Lib. Vol. XV. People's Edit. 'Introduction to Mammalia,' 12mo. 4s. 6d. cl. gilt.
New Lib. of Useful Knowledge, 33 Wonders of Astronomy, 12mo. 6d.
Old Jolliffe not a Goblin Story, &c. 2s. cl. gilt, Sequel to, written in the same spirit, by the same Spirit, &c. 2s. cl.
Parlour Novelist, Vol. XII. 'Tales of the Woods and Fields,' 2s. 6d.
Partners for Life, a Christmas Story, by Camilla Toulmin, fcs. 5s. cl.
Peel's (Sir R.) Life and Times, by Dr. W. C. Taylor, first Division, 8vo. 3s. 6d. cl.
Phrenology Explained, with Illust. and Definitions, 2s. on cards.
Post Office Directory, 1847, royal 8vo. 30s. cl.
Rome (Dr. G. L.) On Nervous Diseases, 8vo. 3s. 6d. 12s.
Scott's First Books of Science—1. Chemistry—2. Heat and Light, &c. 18mo. 1s. each.
Sewell's (Rev. W.) New Speaker and Holiday Task Book, 12mo. 6s.
Short Meditations for Every Day in the Year, ed. by Dr. Hook, Pt. I. Advent to Lent, 12mo. 5s. 6d. cl.
Shovel's Diary, or Gentleman's, &c. Mem. Book for Birmingham, &c. 3s. 6d.; ditto, Original Birmingham Sheet Almanack for 1847, 6d. and 1s.
Shaw's Union Officer's Manual for 1847, ed. by W. C. Glen, 12mo. 4s. cl.; ditto, Magistrate's, Parochial, and Legal Diary for 1847, 6s. 6d.
Smith's (Dr. W.) Dictionary of Greek and Roman Biography and Mythology, Vol. II. 8vo. 36s. cl.
Smith's (J.) Irish Diamonds, illust. by Philz, fcs. 2s. cl. gilt.
Smith's (J.) Streets of London, 2nd ed. revised, 2 vols. 8vo. 20s. cl.
Snowden's (R. L.) Magistrate's Assistant and Police and Constable's Guide, 12mo. 7s. 6d. 12s.
Soane's (G.) January Eve, a Tale of the Times, fcs. 5s. cl.
Standard Novels, CIV. 'The Peasantry,' by Capt. Murray, 12mo. 6s.
Tales Exemplary of the Sacraments, by authoress of 'Gertrude,' 2 vols. 10s.
Teacher's Offering for 1846, 12mo. 1s. 8d. h-f-hd.
Trimmer's (Mrs.) Fabulous Histories; or, the Hist. of the Robins, 2s.
Tuck's (H.) Railway Directory for 1847, 18mo. 2s. 6d.
Tuck's Roller Calendar, 1847, 3s. 6d. box.
Trotter's (Rev. W.) 24 Hours, English Notes, &c. 8vo. 21s.
Waverley Novels, People's Edit. Vol. V. roan 8vo. 10s. cl.; 6s. swd.
Weale's Engineer's and Contractor's Pocket-Book for 1847-8, 6d.
White's (Dr. A.) Picturesque Antiquities of Spain, 2nd ed. 1 vol. royal 8vo. 21s.
White's (Dr. A.) Treatise on the Plague and Quarantine, 8vo. 10s. 6d.

THE OLD MAN'S SONG OF THE OLD YEAR'S DYING.

To sleep—to sleep!—'tis the Old Year's dying,
Let me sleep till he be dead;
Comfort and Hope and Time are flying—
Gladness and Youth are fled.
Year after year has been ushered in—
So many are lost there are few to win,
But enough for sorrow and toil and sin:—
Let me sleep while the Old Year dies!

I like not the passing away from earth
Of the thing we have watched so long;
I cannot welcome the New Year's birth
With the Old Year's dying song!
Wake me at morn when the dust is flung
On the ancient head that so late was young:—
If rest may be where the soul is wrung,
Let me sleep while the Old Year dies!

Rivers of tears have flowed to him—
Strong tides of the soul's despair;
Many a passionate prayer and hymn
Been poured on his midnight air.
Why have we wished that his days were o'er,
When the life that goes with him returns no more?—
I shall miss his weary step on the floor;—
Let me sleep while the Old Year dies!

Wild pulses are playing in many a heart
With the hopes of the dawn to come;
For they know not yet of the nights that part
What the morrow shall never bring home!
Their New Year friend as the old they greet;
But mine are the memories sad—if sweet—
That pass the new guest in life's crowded street:—
Let me sleep while the Old Year dies.

My heart is bowed—and my eyes are dim,
And take not the light they gave:
Then, call me not up to make merry with him
Who treads on an old man's grave!
In the morning light of the life-long year
The outer mists themselves look clear;
But I to the SHADOW am all too near—
Let me sleep while the Old Year dies!

In the cave of the earth down fathoms below
The greenness whereon we stand,
'Tis said that a central fire doth glow,—
A sea-less and burning land;—
If deep in the heart such fires abide,
And the valleys stretch and currents glide
That see no greenness and feel no tide,
Then—sleep while the Old Year dies!

Perhaps while gleams of the future's light
On his forehead the New Year wears,
We may not care how the long dread night
Falls down on the old grey hairs:—
But the veil of the grave-clouds gathers near,
And the long death-silence lies close to mine ear;
So, I have no joy in the coming year—
Let me sleep while the Old Year dies!

ELEANORA L. HERVEY.

A SONG OF WASSAIL.

So the world is growing old, my Friend,—
Quite grey and old!—
So men's hearts are waxing faint, my Friend,
Good luck! and cold!

Ha, ha! I laugh you to scorn, my Friend,
And I dare to say you nay—
God wot! the world is as hale a world
As it was in its early day.

Some eyes may blink, some foreheads droop,
Some hearts wax faint and cold—
Ha, ha! let them come and quaff with me
This "jolly good ale and old!"

Let them quaff with me this foaming glass,
You brave old tankard drain,—
And my word, but they'll see in a trice, my Friend,
The world grow young again!

My word, as the warm blood fires their eye,
And their pulse beats firm and bold,
They will marvel how they could e'er have dreamed
Men's hearts were waxing cold.

And good my Friend, I will trust you now
With a thought that is dear to me,—
That this world of ours will never be found
Too old for blessings three:

First, for the light of a cheerful smile;
And next, for a minstrel's song;—
And last, my Friend, for fair company,
With "jolly good ale and strong!"

T. WESTWOOD.

THE SOURCES OF INSPIRATION.

The stream that freshens the soul to light—
The flame that vaults through its earthly night—
Can the fount be tracked where the waters well?
Or the birth-place told of that secret spell!

We have looked to the hills in the cloud-robe hid—
And questioned the dust of the Pyramid;
Have asked how the soul-stirred warred and won—
And drunk of the air where their deeds were done.

We have travelled, with Science, the far sea-deeps—
And bent o'er the tomb where the mighty sleeps;
Or followed the track of his earthly way,
To seek out the home where the secret lay.

Through fairy isles have our heart-beats been
In the seas that sparkle where Greece was queen—
That sleep in a sunshine scarce more fair
Than the shapes and dreams that of old were there.

Isle, city, and sea one answer bear—
That light of the soul lies everywhere!
If true lyres be borne where the winds are high,
The strings will utter a rich reply!

—But the steps of the searcher need not roam
To seek for the ray so far from home;
Nor mount to the hills for the harp that plays
Its holiest hymn in the household ways.

Where Love sits low by the cottage-hearth
Or the palace rings with the household mirth—
Where echoes linger from tones of yore
That sing not now by the earthly shore—

Where the fierce temptation backward fled
From the light that Duty around her shed—
And Genius, fed on its native air,
Grew pure to purpose and strong to dare—

Where the earliest chords of the soul awoke,
And the spirit's first religion spoke—
And seeds of beauty life's young winds brought
To cast their roots in its after-thought—

There, is the Muse that sits and sings
At Inspiration's brightest springs:—
For the heart and home of the True is youth,
And the spirit and source of song are Truth!

LEEDS.

E. H.

FOLK-LORE.

Water Kelpies, The Shelly-coat, Damhesten, &c.

THE columns which you have devoted to the conservation and elucidation of our Folk-Lore have proved extremely interesting to those who find a pleasure in tracing and contrasting the popular superstitions of nations;—more especially at the present time, when the "effacing fingers" of the schoolmaster threaten to obliterate every vestige of the heathendom of our ancestors.

Whether the southern part of our island can boast of water spirits I am not aware; but in the northern parts a belief in water kelpies is very general. Like many others, this superstition is, probably, fast wearing out,—but, I have no doubt, is still sufficiently prevalent. There are few rivers in Scotland that are not the haunt of kelpies. I could still point out several spots on the banks of the Don, in Aberdeenshire, where within the last twenty years a kelpie was firmly believed to have his resort. The kelpie makes his appearance in the form of a horse; and is famed for dragging people into "pots" of the river,—or for seducing belated travellers to mount him to cross a ford, in which case he casts the poor wight into the river when half way across, where he is drowned. The approach of a kelpie is known by his *nicker* (neighing). In some parts, it is believed that he gives premonition to those who are to perish in his watery domain. Though the river is the general haunt of the kelpie, he is sometimes seen about mires and bogs. I have heard of kelpies having been seen by the Lock of Skene, in Aberdeenshire,—a small inland lake, about three or four miles in circumference. But wherever seen, the popular faith is, or was, strong that

In pool or ford name can be smurd
Gin kelpie be nae there.—*Border Minstrelsy*.

Kindred forms of the kelpie are the water-horse, the shelly-coat, and the water-bull. (See *Dalrymple's Superstitions of Scotland*, p. 542, &c.) The water-horse of Shetland is represented as handsome, but when mounted carries his rider into the sea. The water-shelly I have heard described as Dalrymple describes a monster of the Scottish seas,—a foal, hairy, with some definite resemblance to the horse, and

totally covered with sea-weeds." The water-bull, he states, is still believed to reside in Loch Awe and Loch Rannoch. In the Isle of Man those who saw the water-bull in a field "have not distinguished him from one of the more natural species, nor have the cows any instinct to avoid him." But his progeny always proved only a rude lump of flesh and skin without bones. In the Shetland Isles the water-horse appears to bear the name of *Shoopiltre*.

Jamieson (*Etymological Dictionary*) thinks the name Kelpie may be derived from the old German *chalp*, Germ. *kalb*, from the bellowing noise he makes. But as the Scottish kelpie is known by his neighing, or *nicker*, he is, no doubt, allied to the Icelandic *níkr*, the German *necker*, and to the water-demon who under a variety of similar names appears in the Teutonic and Scandinavian mythologies. (Grimm, *Deutsche Mythologie*—under *Nichus*.) The Danes have a water-spirit called *Damhest*, whose pranks are not unlike those of the kelpies. He appears in the form of a handsome horse; and carries his rider into lake or sea, unless balked in his intentions by the utterance of some pious ejaculation. Among other tales of the *Damhest* it is told, that "once upon a time some farmers' children were playing by Agersee, when suddenly a long, white *Damhest* rose out of the water, and began frisking in a field. The children ran to look at him, and one of them got upon his back. At the same moment, the horse would have run away with him into the sea,—when the boy, full of surprise, fortunately called out

Herre Jesu Kors!
Nu saae jeg aldrig störré Hors!
Lerd Jesu Christ's cross!
Never saw I such a horse!

and immediately he disappeared under him." Sometimes, however, the *Damhest* is black.

"Three drunken peasants were crossing a field, when one of them began to wish for a horse on which they could ride home together. Suddenly stood before them a monstrous black horse, on whose back they thought they could all find room; but when two were mounted, the third exclaimed, astonished,

Herre Jesu Kors!
Aldrig saae jeg saadan Hors!

when at the same moment the horse vanished, and they were all three left sprawling on the ground." (Thiele, *Danmarks Foltesagn*, II. 291.)

Under *Nichus* Grimm mentions the Swedish *strömkarl* and the Norwegian *fossegrim* (p. 278); but these appear in human form, and are fond of music and dancing,—a taste I have never heard attributed to the kelpie.

Under whatever name known, the habits of the kelpie or water-horse are everywhere pretty similar. He entices travellers into the water,—drowns fishermen and ferrymen,—wrecks boats and vessels,—and drags the swimmer by the heels under water.

The investigation might be pursued to a considerable extent,—but I fear to occupy your space. The kelpie superstition exists in the Highlands; but in Scotland, especially in the Shetlands and on the eastern coast, is probably of direct Scandinavian origin. Du Cange, according to Jamieson, derives kelpie from a Celtic root; but I have not been able to find the reference. *Le Lupin* of France, which appears in the form of a horse (Wolff, *Mythol. der Feen und Elfen*), is, no doubt, an allied superstition.

J. KESSEX.

Cheshire All Souls' Day Song.

The following lines were taken down verbatim from the lips of one of the "merry pack" who sing them, from door to door, on the eve of All Souls' Day, in many parts of Cheshire; and are, as you will see, very similar to those used in Worcester-shire, and given by your correspondent, W. L. in the *Athenæum* of the 31st of October.

Soul day! Soul day! Soul!*
One for Peter, two for Paul,
Three for Him who made us all.
An apple or a pear, a plum or a cherry.
Any good thing that will make us all merry.
Put your hand in your pocket, and pull out your keys,
Go down in the cellar, bring up what you please.
A glass of your wine or a cup of your beer,
And we'll never come Souling till this time next year.

* Pronounced Saul.

N° 9977

We are a pack of merry boys all in a mind,
We have come a Souling for what we can find.
Soul! Soul! sole of my shoe,
If you have no apples money will do.
Tip with your kettle and down with your pan,
Give us an answer, and let us be gone.

S. T.

The Fairy Banner.

While travelling in the West of Ireland, from Cahir-civeen to Killarney, the following legend was related to me by the car-driver. As I find your interesting papers on Folk-Lore extend to this sister isle, and have never met with it in any work on that country, I venture to send it.—The road between these towns, which passes through some very romantic scenery, overlooks for a considerable distance the coast bordering Dingle Bay. At the small fishing village of Glenbeeh, a river flows into the Bay, the mouth of which is barred by an extensive sand-bank—the scene of the legend. At the extremity of this bar, on one particular day in each year, a fairy banner was wont to be raised; while the most delightful strains of music charmed and astonished the people of the neighbourhood. An inhabitant of the village, however,—one Michael Shea, a man of daring courage,—resolved at all risks to obtain the banner, and clear up the mystery. He, accordingly, on a fine morning, rode along the sands on a white horse; and, having reached and secured his intended prize, was about to return, when he paid dearly for his rashness, both rider and horse being overwhelmed by a tremendous wave and drowned.

From that eventful day, the banner has never been seen, nor the music heard on this coast. But a still more remarkable part of the story remains to be told. No man of the name of Shea has ever been able, from that time to the present, to cross the bar in any weather,—though it may appear to be perfectly calm and serene. If ever the attempt is made by any member of that unfortunate family, so surely will unforeseen winds or waves arise for his destruction.

So convinced are the people, now, of the truth of this fact, that any vessel entering the harbour having on board a man of that name lands him before crossing the fatal barrier.

D. C.

THE NEW PLANET.

In our last number, we gave the heads of Mr. Airy's account of this matter; with such points of the communications made by Messrs. Adams and Challis to the Astronomical Society, as gave additional information on the question to which we now address ourselves.

Our French neighbours, as our readers are already aware, were very sore when they heard that an Englishman had actually given the elements of the suspected planet months before M. Leverrier communicated them to the Institute,—or, so far as is yet known, had them to communicate. Very violent language, as we learn from M. Libri, was used at the Institute; and the observations of some of their journals were such as M. Arago and M. Leverrier were most anxious to disavow. We are not here concerned with either the reproaches or the disavowal. We are more anxious to write for the astronomical historian who shall search the old records of our day a century hence, than for our own contemporaries;—and partly because we are satisfied that under such a feeling we are most likely to write what is best for our own readers.

That M. Leverrier is, to all intents and purposes, the discoverer of the new planet, is beyond a doubt. No evidence in his favour can be stronger than that of Messrs. Adams, Challis, and Airy. That it is quite within probability that it might have been discovered in November 1845, from the true elements given by Mr. Adams in October, is stated by Mr. Airy,—and fully believed by us, at least. That it was on Mr. Challis's papers before it had been seen abroad, is also certain. Why, then, is this remarkable discovery French—and not English? Simply because, as we surmised last week, there is not sufficient faith in mathematics among the mathematicians of this country. We should not say this upon one instance, involving only three men:—we know it, otherwise. Our men of science too often think it wise and practical to doubt results of pure mathematics:—and the French, who run into the other extreme, have a decided triumph in this instance.

The result will do much good amongst us. Few of our philosophers are deep mathematicians; and those who aspire to the character without laying the foundation of exact science are apt to take a tone with respect to it to which its cultivators have deferred until their deference has acted on their own minds, and affected the rising generation. In one sense, we rejoice at the check which this spirit has received. For a long time to come, and in every instance in which it shall show itself, it will be put down by the magic of the single word *Leverrier*.

Sir John Herschel, who declared at the British Association that the movements of the planet had been felt (on paper, mind!) with a certainty hardly inferior to that of ocular demonstration, is precisely the person who, thirteen years ago, (*Cab. Cycl. Astronomy*, p. 5) published what, we have no doubt, was meant for a rebuke to this want of faith, and also to the confidence of those who made themselves judges of what they could not possibly understand.

Now, with regard to the scientific conduct of the Englishmen concerned in this matter. Apart from that want of confidence in their own tools which they share with nearly the whole scientific world in this country, we see nothing which any one has a right to censure, or even to depreciate. There is an impression on the minds of many that the Astronomer Royal is the person to whom the loss of priority is due. That there was a *prima facie* case against him he himself seems to have felt; as appears by the personal defence which those who read our abstract of last week will see him to have made.

And, indeed, upon a general knowledge of the mere fact that Mr. Adams had communicated his results in the autumn of last year to the Greenwich Observatory, and the Astronomer Royal had allowed months to elapse without either looking for the planet or publishing those results, it is clear that an answer was wanted. That answer *might* have been that the Government had taken him off his work to decide between the broad and narrow gauges;—and if it had been, there would have been no wonder. But Mr. Airy proves that he needs so such excuse.

On receiving Mr. Adams's communication of results (and results only) he writes immediately to know whether those results were based upon the consideration of the difficulties in the distance of Uranus, as well as those of *longitude*. A real new planet would remove both: but a planet founded upon one only might have been as fictitious as the Ptolemaic hypothesis,—of which it was precisely the great difficulty that it was adapted only to explain the motions in longitude, and wholly inefficient towards explaining those in distance. That one planet should explain all irregularities was the *main condition*. And Mr. Adams's short paper contained no other comparisons than those of theoretical and observed longitudes. From some cause not yet explained, Mr. Airy got no reply. When, to his surprise, Leverrier sent him much the same *computed place* of the planet as Mr. Adams had done, he sent to the former the same question as he had to the latter. The answer was so precise and immediate, that if M. Leverrier had been prescient of what was to come to pass he could not have done better. Within a week after the receipt of this communication, Mr. Airy,—whose bias it has always been to believe the thing impossible,—wrote to Mr. Challis to propose that the latter should undertake the search with the optical power of the Northumberland Equatorial,—and with an offer of an assistant for the purpose. What could he have done more? With a prepossession against the whole thing, he swayed round when two independent computers agreed,—the moment one of them so much as *said* he had taken a complete method. From that moment, he turned his thoughts to the discovery as a thing that was certainly to come to pass.

Next, with regard to Mr. Adams. We have no proof that Mr. Adams had, before he commenced his *positive* researches, so completely proved his *negative* as M. Leverrier had done. The latter was perhaps delayed by first making sure that the existing theory of Uranus would not explain the discordancies. All we know is, that most assuredly Mr. Adams was in possession of the elements of the new planet three quarters of a year before M. Leverrier announced them; and that he communicated these elements to the directors of the two largest observatories in England. Nothing can destroy or rebut the evidence

of these facts; nothing can separate his name from the new body, or place him much below the position of the first discoverer. He has made himself a great reputation; and, if what we have heard stated be true,—that he formed his plan, and commenced his researches, while he was yet an under-graduate,—he is an extraordinary instance of early sagacity and perseverance. It yet remains to be seen whose elements are most correct; it yet remains to be seen which employed most skill in obtaining them. But it must be admitted that the want of an answer to Mr. Airy's question makes his publication less perfect, and furnishes presumption of a good reason for its being so. From a sentence in the abstract of Mr. Adams's paper, which we overlooked last week, it seems to us that he *did* only consider perturbations in longitude. It was a mere question of luck at the last; and if the Cambridge Library had possessed the twenty-first hour of the Berlin star-maps, Adams and Leverrier would have changed places. But, as it is, priority is on the side of Leverrier;—and in matters of discovery the rule is strict. And more,—nothing but national feeling could wish the matter altered; for, from beginning to end, there is not a flaw nor a crack in Leverrier's proceedings. He began rightly; he proved that what we had would not do, before he presumed what we had not; he published his results as they were obtained;—and his confidence in himself and his methods, with such excellent reasons for it, casts a lustre over his career which will never disappear.

Of Mr. Challis, it must be observed that he was, from the first, the agent, if we may so speak, both of Mr. Adams and M. Leverrier; though he found what turns out to be the planet twice by the help of the former before he adopted (or even received) the suggestions of the latter:—for Mr. Airy did not propose the trial till he was fortified by the agreement of the French and English computed places. No praise can be too high for the spirit with which Mr. Challis undertook to add this search to his already more than sufficient duties. With two assistants, he is the director of, and workman in, an observatory which has three large instruments—each of which is quite enough for one man to observe with, and reduce the observations. Not believing that the planet would turn out to be so large (an opinion which, be it remembered, was founded by Leverrier on a pure hypothesis about its density), he set to work to discover a small one; and picked it, on that supposition, out of three thousand stars. He had, as he says, actually recovered it. Had he died the moment after, there were the means of detecting the motion of the star on his papers;—and this before, on reading Leverrier's communication, he changed his method, and had it a third time.

We have heard it said that he should have laid down everything, and devoted his whole observatory to this one pursuit. This is a wise word—after the event. When the cause and effect are both known, people find out that the former produced the latter. Mr. Challis had no right to lay aside all other business; and if the planet had never appeared, those who now blame him would have called him and Mr. Adams a couple of wisecracks, theoretical fools, and visionary planet-hunters. And if the Visitors of the observatory, at their next meeting, had not joined in the same cry, they would have come in for their share.

We have just seen the *Comptes Rendus* of the 5th and 19th of October. In the first, M. Arago pledges himself, whatever may happen, not to call the new body by any name except the *planet Leverrier*. In the second, without waiting for Mr. Airy's explanation, he decides that Mr. Adams is not entitled to the *slightest allusion* in the history of the discovery. We really must, for M. Leverrier's fame in this country, make an observation or two on these declarations.

If M. Arago choose to take out of M. Leverrier's hands the right of proposing a name for the new planet, he can do so for himself;—but he will not have any followers, even in France. Let M. Leverrier, in revenge, name the first very eccentric comet that shall be discovered by the name of the *comet Arago*, and steadily refuse every other. With regard to the refusal of all allusion to Mr. Adams, we say, let M. Arago refrain;—there will be one part of this matter the less subjected to his

distorting mirror of national bias, in which the distortion is rendered less perceptible by brightness of style and clearness of illustration. We should be the last to deny the varied talents, deep knowledge of present science, admirable enthusiasm, and concentrated power of producing effect, which the distinguished secretary of the Institute brings to his part. But as an historian of science we hold him to be the Bailli of his day,—his mania, however, being French, and not Hindoo. And we are perfectly satisfied, as we remarked some weeks ago, that among the French themselves this Bailli will one day find his Delambre. In the meanwhile, however, we trust that M. Leverrier will not be taken for one of *Arago's Frenchmen* in this country. Our readers will remember that it does not follow that a Frenchman must have the weak side of a claim, because M. Arago sees what his national bias makes him see in every French claim. But we beg them also to remember how early the latter declared himself, and to what extent. His ideas are so confused by the state in which the fear of an English claim has put him, that he styles his own determination to call the planet by no name but that of Leverrier, an *undeniable proof of his own love of the sciences*, and an adherence to a legitimate sentiment of nationality;—and he actually prints the French of the former words in Italics. For ourselves, we have endeavoured to do full justice both to M. Leverrier and Mr. Adams. We have been too long accustomed to look with no jealous eye upon the splendid successes of the French in mathematics to fear that national bias has misled us. We will not, on an unsettled point of history, copy M. Arago's "*Je prends l'engagement de ne jamais*," &c., with any sequence except one. We engage to retract any part of what we have written so soon as we know that common sense and common justice require us to do so.

SCHÖNBEIN'S GUN COTTON.

THE insertion in your periodical of a statement, which the public papers generally have contained, that "the result of the experiments instituted by the Government authorities on the Gun-cotton of Dr. Schönbein have induced the Board of Ordnance to decline its adoption for the use of the British military services,"—together with a letter recently received from Prof. Schönbein, requesting me to deny, if in a position so to do, the correctness of this statement,—lead me to beg that I may be allowed to put before the scientific portion of the public, by means of your columns, the truth respecting this matter.

Dr. Schönbein, while in England, was informed that his invention had been reported worthy of examination; and he was requested to furnish a certain quantity with which such trials as might be deemed necessary would be made. Various causes—among them the desire not to offer to Government the results of the first at tempts at the manufacture of the substance in large quantities, lest it might contain imperfections which greater familiarity with the process would remove,—have, up to the present time, prevented a compliance with the demand made for it. It is clear, therefore, that no experiments can have been instituted, and no results obtained from trials made with "the Gun-cotton of Dr. Schönbein."

It is true, and in your own words, that "all the world is exploding cotton;" and equally so—as you again observe—that "this is hardly fair to Prof. Schönbein;"—for no accurate conclusions can be drawn from any trial but those made with cotton prepared by his peculiar process.

With the exception of "spontaneous combustion,"—not deemed likely to occur, but still in the course of examination,—experiments have been frequently made, and will be repeated, regarding those points quoted by you as objections to the use of Gun-cotton: and the results still offer no impediment to its employment for military purposes.

In conclusion, it may be stated, that to those acquainted with Prof. Schönbein's mode of preparing the substance, the intractable properties which the cotton exhibits when made by others ignorant of his process occasion no surprise. J. A. B.

DANTE'S BEATRICE.

Dec. 2.

I cannot throw any light on the history of Dante's Beatrice. I had not been aware until very recently that any doubt existed as to its "one great event;"—but regarding the usually required account as authentic, I would feel grateful for permission to record an earnest protest against the confused and exaggerated estimate which is taken by the literary public mind, not only of the three heroines of Italian song, but—apart from their imaginative and metrical genius—of the poets whose verse has so exalted them. Of the women we do not know much. They all appear to have had a great deal of that graceful demeanour and personal sweetness of which some lower animals partake so largely:—to have been keenly alive to the value of homage and devotion when rendered to them; but possessed of a large amount of worldly prudence, and deficient in the moral perception of justice that gives devotion back again. The best justification that I have found of Beatrice is in Savage Landor's exquisite "Imaginary Conversation"; and there she urges Paternal Will as the representative of Divine Law;—probable, but very low in the scale of reasoning animals,—quite unworthy of a woman. Of Leonora the fewer hard words the better. Her avouching the truth and love within her, if it was there, might, with that tyrant brother of hers, have brought destruction on Tasso:—and of Laura I know not enough to speak. But I take it, the relation of these women to their lovers lowers our moral estimate of the men. It comes to me not so much as a logical demonstration as by intuition, that there was in these three illustrious writers much of self-will and disease:—of crazy craving after treasures made more costly because forbidden—an exaggeration of the imaginative and metrical portion of the being—an exaltation of the Poet over the Man, making the part greater than the whole. To my thinking, Love is not fantastic, expletive and exaggerative—blowing its own fingers to keep them warm. On the contrary, it has much of wisdom in its gentle eyes—regarding social fitness, domestic sanctity. It despises not the lowliest earth-work of our nature—is calm, serious, comprehensive,—a holy passion known only to moral, mainly natures: and that is not a manly nature that feeds its fancy by another man's wife, as did Dante,—or takes another woman for his mistress, *en attendant*, as did Petrarch.

R. A.

THE LOGIC OF CHEMISTRY.

Dec. 1.

I did not intend to trouble you with another word on the above subject; but, as "*Juvenis*" has brought against me the very weapons and arguments which I thought I had used against the general opinions in chemistry, it seems but fair that I should explain that what I had said about oxygen applies to all other bodies, similarly circumstanced, wherein the presumed base is mere hypothesis:—

Ex uno disce omnes.

Controversy is distasteful to me; but I think it proper to say, that my letters throughout intended to prove that oxygen, divested of heat, light, electricity, &c., which make it gaseous, as taught in the schools from Lavoisier to the present day, has been considered ponderable, and as such I denied its existence. In proof of this opinion of the schools, the increase of weight in oxides has been attributed to the addition of oxygen to the metals.

It appears to me, that what Dr. Faraday has said respecting the *nucleus* of certain bodies, might be advantageously applied much more generally:—but the subject of the constitution of matter, whether by powers (radiation), or by solid atoms, is too illimitable for me to discuss; although my experience (however small it may be) leads me to believe that the former are far more consistent with facts than the latter. Indeed, "*Juvenis*" has added much to the doctrine of Powers, or forces:—which, by radiating and expanding under every variety of resistance, clear our ideas and views in respect to attraction, elective or otherwise,—and indeed, all other chemical abstractions, which have occupied so much attention in the philosophic world.

The present practical age, abounding as it does with so many brilliant discoveries, could receive no detriment from discussions in regard to principles;

and it would be greatly to the advantage of science if one so capable as "*Juvenis*" appears to be would turn his mind to the establishment of some general Law in Chemistry, as comprehensive as that of gravitation. SENEX.

OUR WEEKLY GOSSIP.

OUR readers will be glad to have observed that there is now an apparent probability of Mr. Rowland Hill's scheme of Post-Office reformation being carried out in its integrity; a new place in the Post-Office management—that of Secretary to the Postmaster-General—having been especially created for him, with a salary of 1,200*l.* a-year—and we believe with the above object.—It may be convenient, too, to some of our readers to be informed that letters to and from Prussia may be sent in future without the necessity of prepayment of postage:—an agent from the Berlin Post-Office having returned to that capital from London, after concluding a postal convention to such effect.

Letters from Paris announce the death of one of the most eminent of modern historians,—the professor of that science in the *Collège de France*—M. Michelet. Michelet was the son of a printer; and learned composition, in the most technical sense of the word, in his father's printing office. His youth tasted of the bitterness which poverty brings; but the Collège of Charlemagne furnished him with intellectual food while the supply of his natural hunger was poor and often scanty. His philosophical proficiency obtained for him a professorship in the *Ecole Normale*; which he quitted, in 1837, for a place in the *Archives*:—and in 1838, he was elected to the professorship in the *Collège de France* which he held till his death. Michelet is well known throughout Europe by his philosophical writings:—and yet more so, perhaps, by the steady and bitter battle which, in conjunction with his brother-professor Quinet, he maintained against the Jesuits, who had made an assault upon his professorial chair. The books which arose out of that controversy, at the bidding of his brilliant pen, have planted a sting in the side of Jesuitism which their manifest exaggerations and rancorous spirit could not heal while he lived,—and which his death will not relieve. The polemical argument against priestcraft which lives after him, in spite of its taint of personality is a more destructive one than any that the Jesuits succeeded in suppressing from his chair; and will find readers far beyond the circle to which his graver and more unimpassioned productions appeal.—In the same city, the grammarian Le Tellier has just died, at the age of 70.

The *Augsburg Gazette* gives the particulars of the melancholy death, at Tarnopol, a town in Galicia, of a young German poet, Alwin Reinhold, who perished in the attempt to save a fellow-creature from drowning. All the population of the town attended him to his grave.—At Brussels is recorded the death, at the age of 44, of Mr. C. A. Gore, the husband of the clever and popular novelist of that name; himself the translator of Victor Hugo's "*Rhine*" and of the Comte de St. Priest's "*De la Royauté*."—At home, we have as additions to this obituary paragraph the names of Captain Manby, the well-known inventor of the life-rope which has saved so many a shipwrecked mariner;—who died at Cheltenham, in the 70th year of his age:—and of John Russell, Esq., the author of "*A Tour in Germany*" and other works; whose long illness has terminated fatally at Helmsburg, in Dumbartonshire.

The late Mr. Edward Rudge, of Abbey Manor House, in Worcestershire, has left a sum of 200*l.* to found a gold medal to be called "*The Linnaean Medal*,"—and be awarded by the President and Council to the Fellow of the society who shall write the best communication in each volume, and which shall be published by the society, in either of the four departments of Natural History. Each gold medal is to contain on one side a profile bust of Linnaeus in his full dress,—encircled by his name and the dates of his birth and death. On the obverse is to be engraved the name of the Fellow of the society to whom the medal is awarded,—encircled by a wreath of the *Linnaea Borealis*.

The whaling vessels arrived, this year from Davis's Straits, bring no intelligence whatever of Sir John Franklin and his companions. The *Terror* and *Erebus* are supposed to be up in Lancaster Sound;

but, on account of none of the search of them during the season.

A circular, Clarke,—to be deleted for our upon the the monument honour which exquisite creat fancy sceni- sterner sex regard to all rule—it is no the Minnesin to his tomb l songs had been on the other

The *Review* has been found into Lake S been discover statement, the Falls of Niagara when rapidly old wonders and, therefore live one." "The Poet week, was, as Romantic S having episod subjects. Si Wexio, he l containing his friends for r extend the as of Upsal, hav undertaken T the Royal of which Teg put on moun resolved to bust execut commission l sculptor Byr silent of the poet's funeral

On the 18 Constantinop university, w high dignitar sheep, by w taken as am an institutio has construe —said to be been engage himself a popular p will termin

From Ale is about to in into Egypt- models and We observe of this sys throughout results that tioned only in our growi restore the p contemplati the applicat quickening soil of a cou of the Deses is well fitte informed by tion which in minds w of accumu

but, on account of the great body of ice to the north, none of the whalers had this year penetrated in search of them—and nothing had been heard of them during the season.

A circular is abroad, signed by Mrs. Cowden Clarke,—to whom it will be remembered we are indebted for our 'Concordance of Shakspeare,'—calling upon the Women of England to unite in a ladies' monument to that poet:—on the strength of the honour which he has done to womanhood by his exquisite creations of the sex. Picturesque as this fancy seems,—and visionary perhaps, to those of the sterner sex who would enforce the Salic Law with regard to all female combinations or attempts to rule,—it is not without its prototype in the funeral of the Minnesinger Henry Fraienlob,—who was borne to his tomb by ladies to whose beauty and honour his songs had been devoted. All chivalrous persons will, on the other hand, wish the project fair fulfilment.

The *Revue Canadienne* asserts that a new waterfall has been found in the River St. Louis,—falling from it into Lake Superior,—and which had never before been discovered by the geographer. According to the statement, this new wonder is second only to the Falls of Niagara. We shall be glad, in these days when rapidity of locomotion has exhausted all the old wonders of the world, to stumble on a new; and, therefore, hope this waterfall may be a "real live one." But we must not forget that the American newspapers, when in want of matter, can destroy a cataract without compunction, as well as invent one: and they who broke up Niagara itself, for a paragraph, may think there is some compensation in reproducing it in the form of a smaller fall, for another.

The Poet Tegner, whose death we announced last week, was, as our readers know, the founder of the Romantic School in Sweden;—most of his poems having episodes of Scandinavian antiquity for their subjects. Since his nomination to the bishopric of Wexio, he had ceased to publish, but not to write,—contending himself with the circle of his immediate friends for readers of his poetry. His death will extend the audience,—his son-in-law, Prof. Böttiger, of Upsal, having, according to letters from Stockholm, undertaken the publication of his posthumous poems. The Royal Academy of Fine Arts in the capital,—of which Tegner was one of the oldest members,—has put on mourning in his honour for a month; and resolved to strike a medal, as well as to have his bust executed in marble for the Academy. The commission has been given to the celebrated Swedish sculptor Bystrom; and the historian Geijer, president of the Academy, is appointed to prepare the poet's funeral eulogy.

On the 1st of September last, the Sultan laid, at Constantinople, the foundation stone of a Turkish university, with great ceremonial, in presence of the high dignitaries of the empire. The offering of twelve sheep, by way of holocaust, on the occasion may be taken as among the justifications of the necessity for an institution of the kind.—In Cairo, Mehemet Ali has constructed a new mosque, of Egyptian marble,—said to be the most splendid in the world. He has been engaged upon it twenty years; but will deny himself the pleasure of seeing its completion, since a popular prophet has declared that the Pacha's life will terminate with the laying of the final stone.

From Alexandria, it is stated that Ibrahim Pacha is about to introduce the Electric Telegraph system into Egypt,—having carried with him a variety of models and plans from England, with that intention. We observed last week, in alluding to the diffusion of this system of instantaneous communication throughout England, that we have learnt to record results that could no long time since have been mentioned only as miracles, with a calmness originating in our growing familiarity with their philosophy. To restore the pleasant excitement which belongs to the contemplation of a marvel, such an expression of it as the application of this almost inconceivable power of quickening and animating to the dead and sluggish soil of a country like Egypt,—this utter annihilation of the Desert as an impediment to communication,—is well fitted. The long waste solitudes of the East informed by this universal voice have a force of suggestion which can revive the sentiment of wonder even in minds wherein it has been destroyed by the weight of accumulated prodigy.

We find in the *Edinburgh Register*—which does not give its authority—the following paragraph:—"A discovery is said to have just been made at Natchez, which, if confirmed, will set all the geological world in a stir. On the authority of a private letter from Philadelphia, it is alleged that Dr. Dickson, of that city, has exhumed, near Natchez, on the Mississippi, from the depth of 100 feet below the surface, a fossil human bone. The fossil was examined at a meeting held in the house of Dr. S. G. Morton, of Philadelphia, the eminent ethnologist. Professor Agassiz, Mr. G. R. Gliddon, and several other paleontologists and archaeologists, were present. The fossil was pronounced to be one of the pelvic bones of a man between the ages of sixteen and twenty years. It was found amongst other fossilized remains of the megatherium, megalonyx, and other primeval creatures. The specimen has been deposited in the museum belonging to the Academy of Natural Sciences at Philadelphia."—Our readers need not be warned that this has all the characters of an apocryphal statement. The fact wants establishing, in the first place,—and, when established, will want explaining on any other supposition than that of a single example overturning the entire philosophy which has been founded on numbers. It is fair to add, that the journal from which we quote, though entertaining the narrative hypothetically, yet expresses its own doubts:—"We think it more likely that the whole may be a mistake: for the bone may, after all, like 'homo diluvii testis,' be that of some other animal;—or the deposit in which it is found, though close to those in which the megatherium is found, may be, in point of fact, much later."

We have received from a correspondent in Perthshire a variety of particulars relating to a shock of earthquake which was felt in parts of that county about midnight of the 24th ult.—supposed to have equalled in intensity the most violent of the series that occurred in 1859. The atmosphere, at the time, was calm and clear; and the startled population rushed from their heaving beds into the moonlit streets. After describing the more popular incidents which followed the phenomenon, our correspondent, dating on the 29th, says:—"Professor Forbes's inverted pendulum seismometer was thrown to the west about an inch; Mr. Milne's horizontal pendulum vibrated about an inch,—indicating a perpendicular heave of the ground of fully half an inch; Mr. McFarlane's spiral wire one indicated the same amount of perpendicular heave of the ground by the concussion, and ranged in a north-west direction one inch, indicating that the stroke came up to the town from the north-west, at an angle of about 26°. The last shock, measured in the same way, gave an angle of 45°. Is the focus rising towards the surface? We will have a better opportunity of judging this when it is ascertained how great the superficial area is over which this shock was experienced. If as widely as some of the former shocks, the seat is probably still very deep;—if more concentrated, it is nearer the surface, as indicated by the seismometer. The barometer was at 29.3 all day yesterday, and at the same time this morning. It has come back to 29.24. The thermometer yesterday morning 47°, evening 49°, this morning 48°. Some lightning during the night. * * About three quarters of an hour after the first violent shock above described, there was another smart one; and half an hour afterwards a third:—while in the intervals, and afterwards until six o'clock A.M., there were several slight 'rumbles.' Some people counted as many as thirty; and since, up to the hour this notice is penning (six o'clock, P.M.), there have been three additional."

DIORAMA, REGENT'S PARK.—REDUCED PRICE OF ADMITTANCE.—Now OPEN, with a highly interesting exhibition, representing the CASTLE and TOWN of HEIDELBERG (formerly the residence of the Electors Palatine of the Rhine) under the various aspects of Winter and Summer, Mid-day and Evening; and the exterior view of the CATHEDRAL of NOTRE DAME at Paris, as seen at Sunset and by Moonlight, and which has been so universally admired. Both pictures are painted by the late Chevalier Renoux. Open from 10 till 4. Admittance to view both Pictures, —Saloon, 1s.; Stalls, 2s. as heretofore.

ROYAL POLYTECHNIC INSTITUTION.—By Permission.—PROF. SCHONBEIN'S GUN COTTON, differing from all other specimens recently before the Public, is lectured on, with other Explosive Compounds, by Dr. RYAN, daily, at half-past Three, and on the Evenings of Mondays, Wednesdays, and Fridays. The principle of the ELECTRIC TELEGRAPH demonstrated by Prof. BACHOFNER. The Dry-hydrogen and Opaque Microscope, the Physicoe, Diving Experiments, the Dissolving Views, by Charles Smith, &c. &c.—Admission, 1s.; Schools, Half-price.

SOCIETIES

ROYAL SOCIETY.—Nov. 30.—The Anniversary Meeting was held; when the Marquis of Northampton delivered the customary Address, passing under review the progress of science during the past year. The Copley gold medal, awarded to M. Leverrier was received for him, at his request, by Sir J. Herschel. One of the Royal Gold Medals and the Rumford Gold Medal were awarded to Prof. Faraday for his discoveries in magnetism, published in the 'Philosophical Transactions' and the second Royal Gold Medal was adjudged to Prof. Owen, for his paper 'On the Belemnite,' also published in the Transactions.

The following were elected the Officers and Council for the ensuing year.—(The italics denote new Members of Council):—PRESIDENT, The Marquis of Northampton. TREASURER, G. Renie, Esq. SECRETARIES, P. M. Roget, S. H. Christie, Esq. FOREIGN SECRETARY, Lieut.-Col. Sabine. OTHER MEMBERS OF THE COUNCIL: W. T. Brande, Esq.; S. Cooper, Esq.; C. Daubeny; Sir H. De la Beche; E. Forbes, Esq.; T. Galloway, Esq.; W. R. Grove, Esq.; W. Hopkins, Esq.; L. Homer, Esq.; J. A. Paris; G. R. Porter, Esq.; Rev. B. Powell; Sir J. Richardson; Capt. W. H. Smyth; Lieut.-Col. Sykes; C. Wheatstone, Esq.

ASIATIC SOCIETY.—Nov. 21.—C. Elliott, Esq., in the chair.—Col. Sykes read a letter which he had received from Assistant-Surgeon Elijah Impey, of the Bombay Army, on the subject of Buddhist antiquities:—The writer, while his troop of Horse Artillery occupied Mhow, in Malwa, took the opportunity of visiting the most remarkable places within a circuit of thirty miles, for the purpose of looking for Buddhist remains. While engaged in this investigation, he heard of the Buringui,—a figure cut out of the rock in the Satpura range; which he determined to visit. He was much struck with the extraordinary character of the figure; which he states to be colossal, far beyond anything that he has seen or heard of in India;—its height being above sixty feet. It has all the well-known characteristics of Buddha:—the curled hair (literally, a cap)—perfect nakedness—the lotus on the breast—and the placid benignity of countenance. Mr. Impey took a sketch of this figure, as well as of a temple built upon the hill above it: and appears to have forwarded them,—but they have not yet been received. The hill is more than 18,000 feet above the sea-level; and innumerable figures of Buddha lie scattered about on the surface of the earth. The place is in the district of Nimar, in the valley of the Nerbudda—twenty-five miles from the Caves of Baug.

Col. Sykes also read a letter from a friend, mentioning the recent finding, near Junir, fifty miles north of Poona, above the Ghauts, of a pot of ancient coins, bearing the Cave character on one side,—and a head, with the Greek word for King, on the other. Some of these he promised to transmit. He states that some of the coins are of gold; but as the Government lays claim to all the precious metals found, these are usually melted down by the discoverers.—Col. Sykes remarked that the Court of Directors, on being made acquainted with the discovery, directed the Bombay Government to secure some of these coins for the purpose of extending the important collections already in the Museum of the East India House.

J. Lawford, Esq., Col. G. P. Le Mesurier, and J. Warden, Esq., were elected Resident Members of the Society. Signor Noy, of Venice, was elected a Corresponding Member.

INSTITUTE OF BRITISH ARCHITECTS.—Nov. 30.—Ordinary general meeting.—S. Angell, V.P., in the chair.—M. Girault de Prangey, of Paris, was elected an honorary and corresponding member, and Mr. J. W. Papworth, from the class of Associates, as Fellow.

Mr. Tite, V.P. read a paper entitled 'Some Recollections of a Course of Lectures on Architecture, delivered at the Royal Academy, by the late Sir John Soane, in the months of February and March, 1817.' A large number of the original illustrative drawings were exhibited. Mr. Tite stated that Sir J. Soane had given various lectures in previous years; but in this, they assumed their most important and perfect form. They were six in number, and were illustrated

by a series of drawings amounting to between 400 and 500. The subjects of these six lectures were as follows:—The first lecture was an Essay on the Progress and History of Architecture generally, but more particularly with reference to that of Greece and Rome. The second, a History of the Orders of Architecture, with examples from the Greek and Roman remains, the descriptions of Vitruvius and the Italian and French masters. The third was on the attempts made in the 17th century to invent a sixth order; and the principles and application of the ancient orders in modern buildings. The fourth, rules and examples for the application of the various parts and decorations necessary in Architecture. The fifth lecture was a sketch of English Architecture; including a slight notice of Norman and Gothic buildings. The sixth contained an account of the progressive improvement in Architecture in the 15th and 16th centuries; with illustrations and notices of the principal modern bridges, obelisks, and insulated columns. Mr. Tite's Recollections were, on this occasion, confined to the first three lectures of this series; and he read from notes taken at the time by himself, when a student of the Academy. These extracts were much increased in interest by a general commentary, showing the advanced state of Architectural knowledge and the increased opportunities of information at the present day. The original lectures appeared to abound in excellent practical precepts and principles; and some of the passages were marked by the great shrewdness, somewhat tinged with sarcasm, of the late professor. There was exhibited amongst the drawings the original finished elevation of the Banqueting House at Whitehall, for which Sir J. Soane obtained the silver medal of the Academy,—the first step in his road to fame and fortune. Also some drawings of the Temple of Isis, at Pompeii, made by him by moonlight and in stealth, when on his travels in Italy as a gold medal student of the Academy. The Vice President concluded his paper by promising to recur to the subject, and describe at some future period the remaining lectures; and by urging on students the advantages of taking careful notes of lectures and papers, and of becoming candidates for the prizes offered annually by the Institute to encourage them in that practice.

MEETINGS FOR THE ENSUING WEEK.

SAT.	Asiatic Society, 2 p.m.
MON.	Entomological Society, 8.
—	Pathological Society, 8.
—	Royal Academy.—Anatomical Lecture, by J. H. Green, Esq.
TUES.	Zoological Society, half-past 8.—Scientific Business.
WED.	Literary Fund, 3.
—	Microscopical Society, 8.
—	Society of Arts, 8.
THUR.	Ethnological Society, 8.
—	Society of Antiquaries, 8.
—	Royal Society of Literature, 4.
—	Royal Society, half-past 8.
FRI.	Astronomical Society, 8.

FINE ARTS

THE GOVERNMENT SCHOOL OF DESIGN.

We have already stated that we may have something to say on the dissensions by which this institution is at present disturbed and its usefulness impaired, when the Committee of the Council shall have made their Report,—if not sooner: and, in the meantime, we have been requested, with the sanction of the Council, to give publication in our columns to the following Report on the French Schools, which Mr. Poynter presented to their body last year,—but which has hitherto been confined to their confidential minutes.

"My Lords and Gentlemen,—Previously to entering upon the exercise of the office to which the Council have done me the honour to appoint me, I considered that a more intimate knowledge of the system of instruction adopted in the French Schools, and its results, would enable me to judge more advantageously of the condition and prospects of our own. I have, therefore, visited Paris with a special view to this subject; and would willingly have extended my journey to Lyons had time permitted. But, although it was out of my power actually to inspect any other School than that of Paris, I have had the advantage of obtaining an intimate acquaintance with the Schools of Lyons and Toulouse, through the Reports lately made by M. Charles Texier, commissioned by the Government to inspect the Schools of Art, which were very obligingly placed in my hands for perusal.

"The Report laid last year before the Council by Mr. Townsend, will render superfluous any detailed account of the views entertained with regard to industrial art, and the system upon which they are carried out, in the School of Paris; I shall therefore notice merely such points as it occurred to me might be of importance with reference to our own Schools, and which may be mentioned without needless repetition.

"The course of instruction at Paris is divided into three main branches:—1. The Figure; 2. Ornament; 3. Architecture and Geometry. These three courses of study (subdivided and classified) are taught on alternate days, in the order named, a day being devoted to each; but the limited space to which the School premises are confined has caused a most inconvenient system of taking the classes in relays, greatly to their disadvantage. The students are admitted free of charge, and no pledge is required from them of their exclusive devotion to any branch of industrial art; many, it is well known, pass from the elementary classes of the *Ecole de Dessin* to the *Ecole des Beaux Arts*, in order to follow the higher branches of painting and sculpture; but this is not considered to militate in any way against the usefulness of the School, as a nursery of art applied to manufactures. To extend a sound knowledge of art in general is held to be the best mode of securing a supply of artists for industrial purposes. The only condition to which the pupils are bound is, that if they remain in the School they must follow up the whole course of study prescribed by the regulations. Exceptions are made in favour of artisans who wish to take advantage of the means afforded by the School to increase their knowledge and improve their taste. This class of students, however, have recourse more generally to the *Ecole Communale*,—for an account of which I must refer to Mr. Townsend's Report.

"There is one branch of instruction in the Paris School which I beg leave to offer to the special notice of the Council—a course of lectures on the History of Ornament, illustrated by examples drawn by the Professor in the absence of the pupils. These examples he sketches to a working scale, on large canvas covered with paper. They consist of a chronological series of every class of ornament, beginning with the Greek, and followed throughout all styles and all ages, explaining their origin, their connexion with each other, and the peculiar characteristics by which they are to be discriminated. Each lecture is a continuation of the subject from that which precedes it; and the Professor is bound by his engagement to vary the examples during the period of three years. This professorship is held by a pupil of M. Constant Dufeux, the Architect to the School; and the first requisite toward the establishment of a similar class elsewhere would be, to find an artist with the knowledge of ornament possessed by this gentleman united to the handicraft skill with which he expresses its forms, and brings them out in the truest effects of chiar-oscuro by the most simple manipulation in black and white. It would be very desirable to possess some of this gentleman's sketches in our School, as examples of masterly execution in this branch of art. I mentioned this to the Director, M. Belloc, and have no doubt they might be obtained if the Council thought proper.

"An excellent plan is adopted in the Mathematical Class to secure to all the pupils the full benefit of the instructions given by the Professor. It is not to be expected that mathematical demonstrations will be comprehended by a whole class the first time of explanation; those pupils, therefore, who have understood the lesson, are charged with repeating it to those of slower apprehension, until it is made clear to every individual.

"I beg leave to enter somewhat more particularly upon a subject which has ever been regarded with great interest in our own establishment, namely, the Female School. This branch is placed, at Paris, under the superintendence of two *Dames Directrices*, who divide the labour of teaching. There are two classes in the day, each of about fifty pupils, a division rendered necessary by want of room for a better arrangement. The Female School has been established with a double purpose: it is calculated not only for the improvement of the arts

usually practised by females, but some prominence is given to the object of extending as much as possible the resources, hitherto too narrowly limited, for the exercise of female industry. It is considered that the employments open to females, and for which they may be qualified by instruction in the arts of design, may comprise designing and working in embroidery of every description, lace, gimp, fringe, and every sort of worsted work; designs for everything relating to jewellery, engraving, and enamelling in gold, setting stones, false jewellery (which is manufactured in Paris to an immense extent, with great taste and ingenuity), small articles in or-molu, and the burnishing and colouring of metals; fancy works in card and paper, and patterns for the papers employed in them; pictorial toys for children, dissected puzzles, &c.; porcelain painting, in all its branches; lithography, and engraving on copper and wood. And it is to be observed that the *Ecole Communale* is much frequented by females already occupied in such pursuits, who devote their leisure hours to improving themselves in drawing; those engaged in jewellery, artificial flowers, and engraving in gold, resort there in numbers. In order to carry out the intentions of the Government in this respect, the course of instruction in the Female School includes the figure, landscape, animals, flowers, and ornaments. It has been noticed that many of the pupils take up especially the study of the head, the figure, and landscape, with a view to become teachers of drawing; but the course of study followed in the school is not considered to be of a nature to qualify them for this position, which requires that the elementary studies common to all classes of art should be followed up by those peculiar to the higher branches.

"It must be observed, that in this branch of the School at Paris the objects proposed are not yet carried out to their full extent. There are several deficiencies to be supplied; and lithography has not hitherto been taught at all.

"The Provincial Schools in France are not necessarily regulated by that of Paris; and a view of the system pursued at Lyons, where the first of the Provincial Schools has been carried out to its utmost capabilities, with the most successful result in effect upon the peculiar manufactures of the place, cannot fail to be regarded with interest. But the success which has attended the School of Lyons is mainly owing to the appreciation of its importance by the authorities and inhabitants of the city itself, to the energy, with which they have promoted it, and the liberality with which they have contributed to the funds for its support. And I may here notice, in evidence of the zeal and intelligence of the manufacturers of Lyons in the pursuit of their commercial interest through the means of industrial art, a memorial lately addressed to the Mayor of Lyons, that, with reference to the new vent for manufactures opened in the East, he should call upon the Minister of Commerce to procure for the manufacturers, by means of the Consuls and other commercial agents, patterns of the oriental stuffs of silk, wool, and cotton, which can be imitated at Lyons; and it is significantly pressed upon the Minister 'that this proceeding should not be left to other nations.'

"It is a fact worthy of attention, that at the foundation of the School of Lyons the mistake was committed of drawing too distinct a line of demarcation between the elements of *fine art* and those of art as applied to industry and manufactures; and the first course of instruction established in the School was applied to the technical process of the *mise en carte*; this was shortly superseded by a class for 'drawing applicable to manufactures,' that is to say, to silk manufactures; but as the pupils who attended this class proved to be already advanced in flower painting, the professor found the basis of instruction to which he was confined too narrow to enable him to effect anything essential for their improvement: the course of instruction was therefore made general, by the adoption of a methodic course of ornament, applicable not only to that style of drawing, but to sculpture in wood, metal, and stone. From this period important modifications have been made from time to time in the system of instruction, so that scarcely anything is now left of the original

organization of theories have all been effected necessity, and recently practice

"The present school is as a figure, drawing for drawing at through the course of study school by a of figures. The taste of design the great point principle is thence passing general, so as artistic education composition give instruction professors, including one for geometry for flower establishment which 30,000 by the Government consider all the elements as into and that its general knowledge means of their and natural history

"The school professors at the winter, a The pupils could be able to read of arithmetic, course of instruction They are recommended the Council of the pupils draw class in which trial are all incapacity.

"The Director of lithography at from their general The frequent *Arts*, at Paris him to collect drawings of which the py engravings. to be adopted chalk drawing objects of study casts of the collection.

"The object Provincial School manner as to exercise a professional studies of the dominant manner the schools only the hand taste. For found by practical constructive. C to exercise the perception of fact fully produced Toulouse, which substituted for lines convey excite no interest house pass from are found to same standing come to draw altogether do shade, and error which House seems

organization of the school. Into these changes no theories have been suffered to intrude—they have all been effected as experience has dictated their necessity, and the result, as is well known, is eminently practical.

"The present course of study pursued in the school is as follows:—the elementary study of the figure, drawing the figure from the round, and from the living model. Hence the pupils enter the classes for drawing and painting flowers, and after passing through the class of architectural ornament (combined with geometry and perspective), finish the course of study obligatory on all who remain in the school by a class of composition applied to manufactures. Thus it will be seen that to perfect the taste of designers and manufacturers, for that is the great point to be attained, a sort of inversion of principle is adopted, beginning with the figure, thence passing to flowers, thence to ornament in general, so as to prepare the student with a sound artistic education for finishing with the course of composition peculiar to the silk manufacture. To give instruction in this course, there are ten professors, including one for anatomy, one for etching, one for geometry and perspective, and one especially for flower painting. The annual expense of the establishment amounts to about 40,000 francs, of which 30,000 are supplied by the city, and 10,000 by the Government; but the citizens of Lyons consider all their literary and scientific establishments as intimately connected with their school, and that its success is greatly promoted by the general knowledge diffused among all classes by means of their library, their museums of antiquities and natural history, and other public institutions.

"The school is open five hours every day,—the professors attending from nine o'clock till two in the winter, and from eight to one in the summer. The pupils enter at the age of fourteen. They must be able to read and write, and to do the four rules of arithmetic, and are compelled to follow the whole course of instruction if they remain in the school. They are removed from one class to another on the recommendation of the Professor of their class to the *Council of Professors*. During the first month the pupils draw for the purpose of ascertaining the class in which they are to be placed. Two years' trial are allowed before they are dismissed for incapacity.

"The Director has abolished the use of heads in lithography as studies for the pupils, finding them, from their general mediocrity, unfit for the purpose. The frequent competitions at the *Ecole des Beaux Arts*, at Paris, for "*têtes d'expression*," has enabled him to collect a sufficient number of valuable drawings of this class, mostly prize works, from which the pupils now study to the exclusion of engravings. This example is strongly recommended to be adopted in all schools, not only as regards chalk drawings, but also for models, and all other objects of study. The Director greatly desires that casts of the Parthenon marbles may be added to the collection.

"The object of the Government in supporting the Provincial Schools, is to develop art in such a manner as to enable the pupils in quitting them to exercise a profession, each town directing the final studies of the pupils more particularly to its predominant manufacture, and the system upon which the schools are worked is calculated to direct not only the hand and eye of the pupils, but also their taste. For this result, the study of the figure is found by practical experience to be the most instructive. Geometrical forms alone, though useful to exercise the fingers, are insufficient to give a perception of beauty, and harmony of outline—a fact fully proved by the practice of the School at Toulouse, where the latter mode of study has been substituted for the former. Cold and unmeaning lines convey no intelligence to the pupils, and excite no interest. Hence the pupils who at Toulouse pass from the elementary to the higher classes, are found to be strikingly inferior to those of the same standing at Paris and Lyons. When they come to draw other objects from the round, they are altogether deficient in the knowledge of light and shade, and relief, and even facility of hand. The error which has been experienced at Somerset House seems to have been committed at Toulouse,

of confining the study of the figure to a small and select class, the Master of which has another class to attend to; so that, to use M. Texier's words, 'the figure has only half a Professor allotted to it.' It is therefore proposed, as an improvement of the utmost necessity, that the School of Toulouse should be assimilated, in this respect, to those of Paris and Lyons. A pupil who has followed the elementary study of the figure, with the management of the chalk and stump, is found to possess a knowledge of shadows and reflections, which opens to him a thorough understanding of every work in relief before which he may be placed. The School is also deficient in other particulars: the classes sit for two hours only even for the study of the figure—a space of time totally insufficient. There is no class for plants, and the class for demonstrating the composition of ornaments of all dates and styles, described under the Paris School, is much to be desired, not only at Toulouse but at Lyons. There seems to be some difficulty in finding a competent Professor. The Council of Toulouse wish for the establishment of a course of chemistry applicable to manufactures.

"I could have wished to take such a view of the manufactures of Paris as might have enabled me to draw some comparison with those of our own country; but as the time at my disposal did not admit of any general inquiry, I confined myself to the subject of stained glass, of which a great quantity has lately been executed in France. The church of St. Denis has been completely fitted up with modern coloured glass, in a style which it is impossible to commend. Part of this glass is designed on the imbecile principle unhappily too prevalent in England, of imitating the wretched drawing and composition of the middle ages, under the notion that this perversion of art is essential to the character of the work. But the glass of this order at St. Denis is destitute of the archaeological knowledge and taste in the arrangement of colour, which are the redeeming quality of many English performances of this class: Other portions of the glass at St. Denis are designed on the still more mistaken system of assimilating glass painting to painting on canvas.

"At the royal manufactory of Sèvres, great pains have been bestowed on the improvement of stained glass. Being, however, doubtful of the impression to be produced by the view of mere specimens, I did not visit Sèvres, but performed a journey to Dreux, about sixty miles from Paris, where a magnificent chapel, designed by the present King as a mausoleum for his family, has been completely fitted up with Sèvres glass. There is much good art in this glass. There are figures and groups, of which the drawing, composition, and expression are extremely fine, but the colouring is in some portions crude, and in others rapid. There is an insufficiency of the detail essential to the proper effect of stained glass. The draperies are too plain. There is an attempt at diaper-work upon some of the backgrounds, but it is feeble and inefficient, and the general effect of the whole is poor. The artists, with all their merit, and it is great, have evidently been hampered by the principles and practice of painting on canvas, and the mechanical process of joining the glass has been so ill understood that all the subjects are cut up into squares by the iron-work. The same observations will apply to the glass in the chapel erected at Paris to the memory of the late Duke of Orleans, also from the Sèvres manufactory.

"The modern glass displayed in the new church of St. Vincent de Paul is of extraordinary quality. In this the artist has solved the problem of uniting high art with the conditions required for the due effect of painting on glass. Fine design, drawing, and expression, combined with a perfect conception of the distribution and collocation of colour, and a profusion of detail in the draperies, background, and borders, render it an example of rare perfection in stained glass, not inferior to the ancient in brilliancy and harmony, and immeasurably beyond it as a work of art. Each window contains a figure, or two, on a blue background, richly diapered, within a border of small figures in compartments, formed by green arabesque. This glass is the work of M. Maréchal, of Metz, an artist also greatly dis-

tinguished as a crayon painter. I should consider a fine specimen of his work an important acquisition to our School, if it could be obtained at any price.

"It is probable that some of the facts and observations which I have now had the honour to submit to the Council, may bear upon circumstances connected with our own establishments, and it is not impossible that comparisons may offer themselves during my approaching visit to the Provincial Schools. I have therefore hastened to submit these remarks to the Council whilst they were fresh in my mind, and unbiassed by anything arising in the course of my tour of inspection.

"AMBROSE POYNTER."

7th Oct. 1843.

FINE ART GOSSIP.—The arrangement which we announced to our readers as in contemplation for filling up the outstanding vacancies in the list of Associates of the Royal Academy has taken effect:—Mr. W. E. Frost and Mr. P. F. Poole having been added to that body at a meeting of the members on Tuesday last.—Sir W. Allan, R.A., has been elected President of the Royal Scottish Academy.

The Society of Painters in Water Colours held their Annual General Meeting on Monday last;—when the President, Secretary, and Treasurer, Messrs. Copley Fielding, John W. Wright, and F. Mackenzie, were unanimously re-elected.

A correspondent writes to us as follows:—"The introduction of fresco-painting into this country makes it worth while to call to the attention of those who may be interested in obtaining perfectly durable and unchangeable colours, that the sky-blue pigment used in the ancient Egyptian catacombs consists of a glass or fritt coloured by the black oxide of copper; and that the red found in the same catacombs consists of a similar substance coloured by the red oxide of copper. Davy is the authority for the blue colour; but the writer cannot recollect where the analysis of the red fritt is to be found. He believes, however, that it is mentioned in 'Lardner's Cyclopædia,' in the volume on porcelain and glass."—A method of obtaining the red colour has been given in the *Athenæum* [ante, p. 1028].

Another correspondent puts the following question:—"Has it occurred to nobody that, ere long, there will be a wandering arch, as well as a wandering statue of *Il Commendatore*? The marble arch in front of Buckingham Palace must presently move off—whither is it to go? What if these two neglected testimonies to the extravagance of noble and royal dilettantism were to join company—after the fashion of other disconsolate outcasts? At all events, the trouble of finding one site would be spared.—Sir Frederick and Master Mathew be pleased, inasmuch as the Duke would look bigger and more beautiful on the smaller arch—and *Punch* have a union to chronicle more eminent than the Spanish match, or the hymeneals of the interpreter of the *Ojibbeways*!"

In Paris, the Academy of Fine Arts has filled up two vacancies which death has occasioned in its ranks:—electing into the chair of Count Siméon the Minister of the Interior, the Count Duchâtel, by a large majority over his rivals the Prince de la Moskowa and the Count de Nieuwerkerke;—and into that of M. Bidault, M. Brascassat the painter.

The Association of artist-painters, sculptors, architects and engravers, in the same capital, is busy with preparations for its annual exhibition—which is expected to open, in the Rue de la Chaussée d'Antin, on the 16th or 17th inst.

The sudden and vehement expansion of loyal enthusiasm which displayed itself amongst the good people of Guernsey on the occasion of her Majesty's unexpected appearance in that island, has at length concentrated itself into the figure of a testimonial, which is to point out the place to all future sovereigns who may be voyaging in the Channel, and invite them to a landing. It is also to do a great many things besides. A castellated tower, designed by Mr. Clarke, of Bristol, is to rise on the fortunate shore; from which the pilots will keep their look-out for the royal and other flags,—and which is to serve, also, as a telegraph station for Alderney.

MUSIC AND THE DRAMA

ETHIOPIAN SERENADERS.—ST. JAMES'S THEATRE.—The celebrated Ethiopian Serenaders, FELL, HARRINGTON, WHITE, STANWOOD, and GERMON, whose entertainments last Season, at St. James's Theatre, were so eminently successful, and whose recent performances in the Provinces have been attended with unexampled success, will have the honour of RESUMING their ENTERTAINMENT at the above Theatre on TUESDAY EVENING, December 15th, and of continuing the same EVERY TUESDAY, THURSDAY, and SATURDAY EVENINGS during the CHRISTMAS HOLIDAYS. The Public are respectfully cautioned that the Songs and Melodies, as sung by the above party at the St. James's Theatre, are published only at Mr. Mitchell's Library, 31, Old Bond-street. None others are authentic.—St. James's Theatre, December 2, 1846.

NEW PUBLICATIONS.

The Illustrated Musical Almanac.—Here is one of those publications which, like *soufflés*, must be "eaten hot":—a half-crown folio, edited by Mr. F. W. N. Bayley, illustrated by Phiz, K. Meadows, Weigall, Warren, James Doyle, Hine, and Hamerton; with its Almanac page for the forthcoming year (oddly enough confused by notices of the musical performances of 1846) and six songs; the words by the Editor—the music by Florimel, Messrs. Wallace, Hutton, Balfe, Crouch, Alexander Lee: also a note of excuse by M. Benedict—printed, we presume, to do duty in place of a song. The work, then, claims notice among the cheap musical publications, the rating of which is at hand. Six songs for half-a-crown! Day matters according to the old scale of prices, Mr. Wallace's 'Lay of May' is, itself, well worth the money. He has the song-writer's first, best, gift—a feeling for melody; but why should he try to Gallicize or Italianize his genial Irish fancy, as we think he must do if we are to judge by certain intervals and *appoggiaturas* which are, assuredly, thrust in rather than spontaneous? Let him take warning by Mr. Balfe's 'Love and Prayer,' in this very 'Almanac.' Here, under pretext of being serious, the composer opens his hymn with a yawn. Such, and nothing less, is the sudden skip of a seventh, with which the strain commences; another, yet more unlovely, being made by the flat in the seventh bar of the tune. Until the simplicity of science and the science of simplicity are more thoroughly understood by our composers, we shall have no English music. Mr. Hutton's 'I then will breathe my vow,' and Mr. Alexander Lee's *Rondo* 'Hearts will warm the winter,' are both, of their kind, above the average;—and, had the 'Musical Almanac' no other attractions, would entitle it to patronage.

Waiting an opportunity to speak of a few other more ambitious publications, here are Nos. 6 to 9 of *The Music Book*. Mr. Balfe has set the graceful Venetian Gondolier Song, by Mr. Milnes; in this, as in his 'Love and Prayer,' starting off by a forced oddity of interval which neither *lagon* nor *Lido* nor *traghetto* of the 'Sea Cybele' would own. It is, in short, a *Boulevard Barcarole*. Mr. T. G. Reed has tried to set a lyric often attempted before—Campbell's 'O how hard it is to find'—words which never have been, and hardly can be, well mated with music. Were composers at all in the habit of considering the phrasing of the rhymes which they take in hand—the punctuations, and pauses required, so as to make song carry sense,—this charming little poem would have been left alone, by common consent, as utterly unmusical in its structure. Mr. Reed's solution of its difficulties is ingenious;—but does not produce an attractive song. Mr. Romer's 'Voyage of Fancy' is a graceful duet in thirds and sixths: but how far this is from real duet-writing, the two-part songs of Jackson of Exeter and other old English composers—the more recent specimens by Mr. Macfarren, Mr. Hullah, and (most eminent of all) Dr. Mendelssohn, sufficiently attest. The editors of 'The Music Book,' we repeat, must be satisfied with nothing short of the best of the best, if they mean their enterprise to succeed.

To close our notice of cheap music:—let us mention, that Mr. Novello's sixpenny edition of 'The Messiah' [ante, p. 795] has reached its fifth number; and that on the 1st of last month the publication of 'The Creation' commenced under the same auspices and in the same form. Some of the chorus pages are, perhaps, too crowded; and, for the guidance of "the many," an explanatory note or two might have been a welcome addition—as, for instance, in 'He shall feed his flock,' to call attention to the practice of relieving the great length of that lovely air by transposition of its first verse, and to the authority on which this innovation has crept in. But the very minuteness of our exceptions shows how little

there is to criticize in this excellent and useful publication.

Mr. and Mrs. Severn's Concert.—We have so earnestly asked for concert-music as distinct from opera or oratorio airs, choruses, &c.,—so long speculated on the revival of the Cantata, as an event sure to come to pass,—that Mr. Severn's Serenata, 'The Spirit of the Shell,' which formed the first act of his programme, had great interest for us. In some respects, the experiment could hardly have been less completely made. The poem—a vision of two lovers on the sea-shore, who, while listening to the sea-shell's murmured legends of past disasters, are themselves surprised by the rising storm, and only just rescued by being drawn up the cliff—is perilously grotesque; as the following lines may serve to show:—

A mother, half frantic, is seeking her son;

A father his daughter, his only one;

The affianced, the lov'd of the village, 'tis known

Off rove on the sands, in the moonlight, alone!

And many bold hearts, young and buoyant with hopes,

Seek the launts of the lovers with torches and ropes!

Then, Mr. Severn has hardly vigour or experience enough to conduct to its close a comparison of such length; which demands even more power than an act of an opera,—inasmuch as there can be neither action nor scenery to help. Still, 'The Spirit of the Shell,' as a complete work—as something having a story—and as admitting the alternation of solo concerted pieces and choruses,—was found interesting by the audience; and convinces us that a better work of its class might travel Great Britain from the Land's End to John of Groat's House. In some respects, Mr. Severn showed a due comprehension of his school and his public. The unaccompanied quartet (not to call it glee) is a device that is sure to tell with us,—and it was, accordingly, *encored*. For the rest, the serenata is principally carried on by the employment of a *soprano* (Miss Birch), a *tenor* (Mr. Lockey), and a chorus of narrators and spectators. The movement 'See, see,' though oddly written, had still the right spirit. A sort of *finale* rondo, for Miss Birch, was too much in the cut of the opera *cavatina* to please us. Indeed, our satisfaction arose mainly from the choice of form in the composition, and the realization of our expectation that it is one which an audience would relish. The second act was miscellaneous: consisting largely of Mr. Severn's canzonets, trios, &c.,—sung, in addition to the parties mentioned, by Miss Dolby, who was in very good voice, Mrs. Severn, Miss Solomon, and Miss Cubitt. Messrs. Allen, Shoubridge, Hawkins and Wetherbee also appeared,—or were to appear; Mr. John Pary sang; and Mr. Webb played Spohr's dramatic concerto.

HAYMARKET.—On Saturday last, a sort of musical vaudeville, in one act, entitled 'The Pretender,' was produced. The escapades of Prince Charles Edward, or of some other of the Stuart race, seem as frequent topics on the modern stage as was once in the old French drama the story of Troy. The unfortunate Prince was performed by Mr. Braid; who is conducted, in disguise, by an Irish adherent, *Captain O'Neill* (Mr. Hudson), to a place of refuge,—where, of course, though shelter is temporarily obtained, new perils are encountered. All the parties present—as well as the mistress of the domicile to which they have resorted,—are Hanoverian; and one, a *Captain Cocker* of the militia (Mr. Buckstone) is officially engaged in the pursuit of the princely fugitive. Such being the state of matters, *O'Neill* resorts to a *ruse*—that of turning the Chevalier, who has assumed the incognito of a rough Highlander, out of doors for bad conduct. Other stratagems are then practised with the view of retarding immediate pursuit. A young lady by name *Mary* (Miss P. Horton), with whom *O'Neill* is in love, dresses herself up as the Pretender; and detains *Cocker* by tempting him, in her new character, with offers of promotion, to let her go. The trick is at length discovered by her aunt:—but sufficient time having thus been given for the Pretender's escape, the curtain falls on that assurance. The scene which we have described was admirably performed by Miss Horton; and a duet between herself and Mr. Hudson was deservedly *encored*. The music is by Mrs. G. A. à Beckett.

SADLER'S WELLS.—On Monday last, Sir Bulwer Lytton's play of 'Money' was revived; the part of

Clara Douglas being supported by Miss Laura Addison. On Thursday, were performed 'Damon and Pythias' and 'The Honey Moon.' Both these dramas are so seldom acted, that they are curiosities on the London boards. The first is too melo-dramatic for the approbation of good taste,—the latter one of the most elegant and poetic comedies in our language. The merits of the company at this theatre are now so well known that it is unnecessary to criticize the acting. It may suffice to add, that both pieces were rehearsed with care,—and that there was the usual attention to the *mise en scène*.

OLYMPIC.—The management has wisely selected both its new comedy and its Shaksperian tragedy; and reproduced Sir John Vanbrugh's 'Relapse,' which again attracts audiences. They have, however, added to it "a new historical drama, called 'The Red Cap, or the Prisoner of Vincennes,' by Thomas Arheer, comedian"—the piece, which is in two acts, being probably, a translation. The story is not ill told, and the situations are effective,—but the dialogue is devoid of all elegance, though occasionally not without point. The hero is *The Prince of Condé* (Mr. Leigh Murray); who is confined by the *Cardinal Mazzariu* in the Donjon of Vincennes,—whence he is delivered by the contrivance of the *Duchess de Montbazou* (Miss Charles), and *Grimaldi* (Mr. Maynard). The former is disguised, for the nonce, as *Marie Michon*, the proprietress of the Red Cap,—an inn frequented by the soldiers of the fortress. The drama was successful.

ST. JAMES'S THEATRE.—*French Plays.*—It would seem, from Mr. Mitchell's careful announcement of 'Le Bourgeois Gentilhomme' and 'Bertrand et Raton' with strong casts, as if he were aware that the entertainment hitherto given to the frequenters of his gay little theatre had been Lenten, rather than such as befits the approach of Christmas. We imagine that our correspondent was within, rather than beyond, the truth, when [ante, p. 1149] he described the repertory of Parisian drama as, just now, singularly impoverished;—but, in any case, Mr. Mitchell's present company does not lend itself very easily to such combinations as involve a nightly change of performances. Mdlle. Brohan, though clever and piquant, is not (to quote the criticism of a veteran Parisian, which "crept into our ear" the other evening), the classical *soubrette* of old French comedy, being sharper than blithe—angular, and unfinished. Yet as little is she available as a *vaudeville* actress. Her *Fanfanette* in 'Le Bonhomme Richard' wants breadth and geniality. It is too genteel—for those, at least, who have seen the original "creation" by Madame Dupuis at the *Théâtre Palais Royal*.—Then, M. Perlet must needs now be used charily; so as not to waste the remains of one of the most complete and gay comedians whom the French stage has lately possessed. These things, however, make a double allowance of waltzes and quadrilles from the orchestra, and a double length of pause between the acts, necessary to fill up the evening. With regard to the rest of the *corps*—M. Rhozevil, as all the world knows, is rather the actor who has kept good company than the first-rate actor. That M. Cartigny is as racy as ever, his *Capitaine Cyprien*, in 'La Jeunesse de Henri V.,' abundantly testifies. M. Langeval is a satisfactory second gentleman; Mdlle. Celine Vallée so confident of her own good looks and graces as almost to persuade a part of the audience to acquiesce in the flattering fiction,—while Mdlles. Deluc and Khin make good figures by way of filling up. Mr. Mitchell did ill to part with M. Lienard,—one of the most useful and agreeable actors for a regular *troupe* whom we recollect. But—never losing sight of the difficulty involved by perpetual change of performances,—his company has a general efficiency and his appointments have a liberality which bear out our opinion of him, often expressed, as one of the best of managers.

MUSICAL AND DRAMATIC GOSSIP.—There has been no lack of musical entertainment this week. On Monday, the third concert of the *Society of British Musicians* took place,—at which Mendelssohn's *Quintet* in E flat was particularly well played; the leader being Mr. Thomas. On Monday, too, was held the first of the *Sacred Concerts* at Crosby Hall. We perceive, by advertisements, that a series of similar dis-

tracter is in pro-
observe that
ments keeps
frivolous, cha-
as destroying
advent to the
ily to be con-
of program-
will not be
ereneing, the
Handel's 'Sc-

We owe it
week of prom-
afforded some
music, as well
of Art do not
He gave a
occasion, two
solist. The la-
to any one d-
restless crowd
we presume,
who have no
reconstruction
dict Albano
part of the th-
walls under
the galleries
height, and th-
size of the pi-
boxes, and
proscenium,
from the lev-
pit tier of bo-
We may ad-
be capable, i-
some hundre-
is one thing
to wit, such
musical effec-
rity of our e-
Covent Gard-
as well as a
not a leg
and Dumas
the parties
to be active
Madame de
singers—and
tubily includ-
net player,
among the
been, also,
a first-class
would be a
Had our Ro-
like system,
no necessity
Italy, in se-
by way of
old stars, M-
Madame Vi-
Bandman,'
state;—and
Christians.

A music-
other new
interest ex-
measures in
art, there is
La Scala,
the ear and
however, is
The tenor,
voice; but
unfortunate
Marini is
'L'italiana
tenor Calzo-
latter work-
singer, who
regard to to
quote Dan-

During the
the best co-
La Tadolo
Marini. I
'Laura Co-

During the
the best co-
La Tadolo
Marini. I
'Laura Co-

During the
the best co-
La Tadolo
Marini. I
'Laura Co-

acter is in progress at Pentonville. It is pleasant to observe that the increase of these better entertainments keeps pace with those of a more mixed and frivolous character, which are largely complained of as destroying the taste of the public. But we cannot advert to the subject without again begging all whom it may concern to discountenance the scrap-system of programmes as much as possible. The public will not be forced, but may be led. On Wednesday evening, the *Sacred Harmonic Society* performed Handel's 'Solomon.'

We owe it to M. Julien to say, that his farewell week of promenade concert-giving at Covent Garden, afforded some attractions to the lovers of classical music, as well as to those mercurial souls whose ideas of Art do not get beyond a polka or quadrille tune. He gave a Beethoven evening; and, on another occasion, two movements of a Symphony by M. Rousset. The last, however, were rendered inaccessible to any one desiring a quiet hearing of them, by the restless crowd which filled the theatre. Covent Garden, we presume, is now handed over to its new tenants; who have no time to lose—so extensive is to be the reconstruction. The *Builder* tells us, that M. Benedict Albano "proposes to take down the audience part of the theatre, from the ceiling to the top of the walls under the pit, and including the walls under the galleries and boxes throughout their whole height, and to rebuild the latter so as to increase the size of the pit and the area between the fronts of the boxes, and from the fronts of the galleries to the proscenium. Two new stone staircases will be formed from the level of the corridor behind the ground or pit tier of boxes, to the height of the highest boxes." We may add, that the theatre, when thus rebuilt, is to be capable, it is said, of holding an audience larger by some hundreds than that of the "old house." There is one thing, however, more important than size—to wit, such resonance as shall assist, not impair, the musical effect. Here we may mention, on the authority of our contemporaries, that the managers of the Covent Garden Opera, determined to leave their rivals "not a leg to stand upon," are going to give *ballet* as well as opera. Remember names Mdles, Elsler and Dumilâtre, MM. Petitpas and Perrot, as among the parties engaged. Meanwhile, Mr. Lumley is said to be actively making new engagements. The name of Madame de Montenegro is mentioned as among his singers—and we are told that his orchestra will probably include Signor Cavallini, the admirable clarinet player, and Signor Raboni, first flute at *La Scala*, among the players brought from Milan. There has been, also, a talk of Herr David for his leader. Such a first-class artist as we know this gentleman to be, would be a great acquisition to our London music. Had our Royal Academy been managed on anything like system, there ought, by this time, to have been no necessity for scouring France, Germany, and Italy, in search of orchestral players. Meanwhile, by way of counter-attraction to all these new and old stars, Mr. Bunn is, by some, said to have secured Madame Viardot Garcia for his spring season. 'The Bandman,' Mr. Balfe's new opera, is in a forward state;—and we suppose may be expected before Christmas.

A musical friend writes to us from Milan, "All other news with us seem absorbed by the present interest excited by the court of Rome, and its measures in favour of progress, &c. As regards our art, there is nothing save mediocrity to speak of. At *La Scala*, Mdle. Hayes, your countrywoman, has the ear and the favour of the public. Her voice, however, is not powerful enough for the theatre. The tenor, Breve(?) has a very strong and extensive voice; but the quality of it is not agreeable—and, unfortunately, he does not know how to sing. Marini is very good in the part of *Mosé*, and in 'L'Italiana'—but he is, too often, out of tune. The tenor Calzolari, is heard to great advantage in the latter work; but he is merely a graceful and light singer, who produces no effect in serious opera. With regard to the other men of the company, one may quote Dante's well-known

Guarda e passa.

During the Carnival, however, *La Scala* will have the best company now to be got together in Italy.—La Tadolini, Signori Moriani, De Bassini, and Marini. Rossi is commissioned to write an opera—'Laura Contarini,' the text by Signor Jannetti—

who was with you last season in London,—and who has been engaged as poet, &c. to Her Majesty's Theatre, by Mr. Lumley."—We may add, that another of Rossini's operas, 'Mathilda di Shabran,' has been revived at Florence. With each new fulfilment of our prophecy that Italy must return towards Rossini's music, our impatience at the *maestro's* obduracy increases. It is to be feared that, whatever be the fate of 'Robert le Bruce,' it will have no serious influence on his determination. A story is abroad, that, on some old acquaintance meeting him in Bologna, and asking whether it was true that he had been at work again,—"Yes," replied the *maestro* carelessly, "I have been adding a stall to my stable!" The Italian journals announce that the new 'Gli Orazi,' by Mercadante, has entirely succeeded. We know no music by the *maestro*—ingenious, scientific, and sometimes impassioned though he be—which approaches the grandeur and passion of the duet 'Svenami,' in Cimarosa's setting of the same story.

There is little recent news from Germany, beyond the announcement of the success of Herr Eckert's opera of 'William of Orange,'—which was produced at Berlin on the 19th of last month.

The success of Miss Faucit's personation of the *Antigone* in Dublin has led to the production in that capital, for the same actress, of the 'Iphigenia in Aulis' of Euripides. The Irish literati, it would seem, accept it as a national triumph. The music was furnished by Mr. Levey,—the musical director to the theatre.

The celebrated Danish Poet, Oehlenschläger, has added another to his list of dramatic poems,—by a tragedy called 'Hamlet,' which was produced at Copenhagen early in November, on the sixty-seventh birthday of the author,—with the utmost success. At the close of the performance, the poet's bust was crowned by the artists; and a complimentary song was sung by the audience, in the enthusiastic foreign fashion. Further, the King of the Danes, has since conferred the rank of nobility on M. Oehlenschläger; and given him, besides, a commandship of the royal order of Danebrog.

MISCELLANEA

Paris Academy of Sciences.—Nov. 23.—M. Bous-singault communicated the result of an experiment in feeding cattle with salt mixed with their fodder. He made his experiment with six young bulls. Three of them, aged between 7 and 8 months, and weighing together 434 kilogrammes, were fed during a period of 44 days with from 13 to 14 kilogrammes of hay per day, and 102 grammes (about 3 ounces and a half) of salt. The other three were fed with the same quantity of hay in proportion to their weight, without salt. The results were as follow:—The animals to which salt was given gained in weight 46 kilogrammes in the 44 days; those which had no salt, 45 kilogrammes.—A paper was received from M. Chevreul on the causes of insalubrity in towns, and the means of destroying them. M. Chevreul considers the chief causes to be the immediate vicinity of burial-grounds, the infiltration from the fosses d'aisance, the organic matters from houses which enter the earth, and the escapes from gas-pipes and emanations from the public sewers. His first remedy consists in the introduction of atmospheric oxygen—in other words, pure air and light, wherever there exist organic substances susceptible of becoming insalubrious by decomposition. His reason for this is the tendency of oxygen to convert organic matter into water, carbonic acid, and azote, and the influence of light in promoting this tendency. A necessary consequence of this recommendation is wide streets and court-yards, of sufficient size for the air and light to penetrate freely. Another recommendation is the planting of trees in situations where it is difficult to have a supply of water from fountains to keep the surface clean. This recommendation is founded upon the fact that trees absorb matters liable to decomposition, and thus prevent their being injurious to the inhabitants. M. Chevreul considers it to be highly essential to the salubrity of a town, that its burial-places should be at a considerable distance from it.—M. Leverrier laid before the Academy the last portion of the calculations which led to the discovery of the new planet. The whole, forming not less than 954 printed pages, will be published in a few days in the *Annuaire de la Connaissance des Temps*.—M. Dumas gave an account of some experi-

ments made in his laboratory with explosive cotton.—M. Pelouze communicated a note from MM. Forbes and Gelis, in which they state that the explosion produces not only water and vitreous vapour, but also a considerable quantity of a cyanic compound.—M. Dumas mentioned an armorer who renders various substances explosive by plunging them in a simple solution of chlorate of potass.—M. Gaudin announced that he has discovered a means of giving a peculiar colour by means of heat to explosive cotton, which will at the same time distinguish it from common cotton and diminish the aqueous principle.—A letter was received from the Minister of the Interior requesting that a committee might be formed to prepare improved tables of mortality, and for the collection of statistical documents with a view of ascertaining whether it would not be possible to establish a pension fund for the benefit of aged persons of the working classes of both sexes on their paying a slight contribution during the period when they are able to labour. The Academy immediately formed the committee.—A letter was received from M. Leopold Pilla stating that on the night of the 4th ult., when near Girgenté and Sciacca, the master of a merchant vessel saw at a distance a great light, which he at first supposed to be a vessel on fire. With the intention of giving assistance, he sailed towards the spot; and, to his great surprise, saw issuing from the sea an immense flame, with a large quantity of smoke, in the midst of which were globes of fire, which fell at a great distance and with considerable noise. The flames appeared to be a mile in circumference. M. Pilla thinks this may have had some connexion with the earthquakes which were felt about the same time on the coast of Italy.—A letter was received from M. Laurent, captain of engineers at Havre, in which he states that his mathematical calculations have led him to the following deduction, namely that—"If the universal attraction extends with any degree of speed, magnetism is only polarized weight, and the diurnal, annual, or secular variations are perturbations in every respect analogous to the rotation of the plane of polarization in luminous phenomena."

Model Lodging-Houses for Females.—One of these, in Newton-street, Holborn, has been opened for the reception of females. The inmates are principally servants out of place, persons who obtain a livelihood by needlework or artificial flower-making, clear-starchers, and workers in fancy paper, &c. The accommodation is far superior to what might be expected, and the greatest order prevails throughout the establishment. Each lodger is provided with a separate bed. On the basement there is a kitchen, with every requisite for cooking, a good fire, and two boilers, with water boiling every morning at seven o'clock. Round the kitchen are small cupboards, with different locks; one of these is appropriated to the use of each lodger. On the ground floor is a work room, for persons at needlework; there is also a washing room, with every convenience. The charge is eighteenpence a-week. As this system has been found to work well, the promoters intend to construct similar establishments in all neighbourhoods where the industrious portion of the poor reside.

Church of St. Mary, Redcliff.—At the Bristol Athenæum, Mr. Sealy delivered an address upon the Gothic architecture of the magnificent church of St. Mary, Redcliff, in that city. The lecturer was of opinion that a Norman church formerly stood upon the site of the present building; and said it was unquestionable that there was a chapel dedicated to St. Sprite (St. Spirit, or the Holy Ghost) close to the spot in the reign of Henry III. The earliest records in relation to any church of St. Mary, Redcliff, were dated 1246 to 1287; and consisted of indulgences granted by certain bishops upon condition of visiting the church, contributing towards the repair of the same, and praying for the souls of those interred therein. Judging from the architecture, the lecturer was of opinion that the present building was begun about the early part of the 13th century, and occupied a period of about 30 years or upwards in its completion. The north porch (in a room over which Chatterton pretended to find the Rowleian manuscripts) was unique as a specimen of beautiful architecture; there was nothing in this country that resembled it,—but at the Monastery of Batalha, in Portugal, there was one somewhat similar. The lecturer said, the whole church was in a dilapidated

state, and was fast crumbling to pieces; and unless funds for its complete restoration could be obtained, the most magnificent parish church in the empire would fall into ruins.—*Morning Paper.*

The Needles.—A most important discovery has been made by Commander Sherringham, of the Dasher surveying vessel,—of a great error in the Admiralty charts representing the depth of water and some dangerous sunken rocks in the Needles passage. For many years, there have appeared in the charts issued from the Hydrographic Office marks of soundings pointing out sunken chalk rocks in the narrow passage, with the water over them not exceeding three or four fathoms; and, in consequence, there is an order in force from the Admiralty that no captain of a ship of the line is to make that passage, down or up the Solent, to or from the channel, through the Needles. The Dasher surveying vessel has been occupied in surveying and sounding the water over the shoals, and in the channels, bays, &c.; and a week or two since came to the Needles, and minutely examined the passage between that part of the Isle of Wight and the Shingles, including Allum Bay, &c. Soundings were taken in three lines over the supposed dangerous chalk rocks,—the width being 500 yards; and the leads were dropped as quick and as close as possible, first from a boat, and afterwards from the Dasher:—when it was ascertained that at low water there was never less than 5 fathoms, or 30-foot water, over every part; and that a line-of-battle ship could with ease work out to sea by that channel, much quicker when the wind is from the east than by having to beat up from Spithead to the Nab-light and round by Bembridge. A full report of this important fact, with a descriptive chart, has been made by Commander Sherringham, and transmitted to the Admiralty.—*Herald.*

The Workshop Spreadak.—The celebrated roof of Westminster Hall, the span of which is among the greatest ever built without pillars, is little more than one-third the width of the Workshop Spreadak:—the branches of which would reach over Westminster Hall, placed on either side of its trunk, and have nearly thirty-two feet to spare,—and its extent is nearly thirty feet more than the length, and almost four times the width of Guildhall in the city of London. The rafters of Westminster Hall roof, though without pillars, have massive walls on each side to support them; but the tree-boughs, of sixteen feet more extent, are sustained at one end only. Architects, who know the stress a staircase, of even eight or ten feet in width, has upon the wall into which the side is built, can alone fairly estimate the excessive purchase which branches on either side, spanning from outbough to outbough 110 feet, must have on the central trunk.—*The Plough.*

TO CORRESPONDENTS.—W. W.—E. W. D. R.—C. G.—Physician.—H. O.—W. F.—Discipulus.—received.

Dr. Gustaf Kombst.—We have received a letter from Mr. Lindsay, of Edinburgh, in reference to our mention of the above lamented gentleman; wherein, after speaking in approbation of his Ethnographic Map, we added that since its appearance he had "come to an untimely end—we fear through that lack of provision for scientific men which so unhappily distinguishes our country." Mr. Lindsay earnestly objects to the inference which these words imply; and, as the friend of Dr. Kombst, affirms, on the faith of evidence within his own private knowledge, his disbelief that the death of Dr. Kombst (who was suddenly misadvised during the voyage to Norway) was other than accidental. The matter was alluded to by us merely as a suspicion arising out of the circumstances, and commonly entertained. We have pleasure in publishing Mr. Lindsay's denial: but must observe, at the same time, that as it rests mainly on private convictions formed by reasonings to which the public have not access, we can offer it only for what it may be worth as Mr. Lindsay's opinion—certainly not as a contradiction of the more distressing inference. We beg to suggest, to the friends of Dr. Kombst, the propriety of furnishing the public with some notice of the life of a man whose eminence was so clouded by political persecution and personal misfortune.

Leadon Cisterns.—We are unable to answer the question of a correspondent who asks us for the address of "John Robinson, M.B."

Bene discit has addressed us in the same sense as "Senex" in the latter's letter of to-day; which, our present correspondent will see, renders the publication of his letter unnecessary.

Mr. Thurman has written to request that we would correct the error in his name which is made in our notice (ante, p. 1215) of his book on the "Statistics of Insanity." He informs us, too, that his data were not collected on the field of a single institution—nearly all the British and some of the foreign asylums having furnished him with his facts.

Erratum.—P. 1215, col. 3, l. 24, for "Hagol" read *Lugol*.

8, NEW BURLINGTON-STREET, Dec. 5, 1846.

MR. BENTLEY

WILL IMMEDIATELY PUBLISH THE FOLLOWING
NEW WORKS:

I.
SIR HARRIS NICOLASS'S LIFE AND TIMES OF SIR CHRISTOPHER HATTON, K.G. 8vo. with Portrait, 15s. (Now ready.)

II.
FEATHERSTONHAUGH'S CANOE VOYAGE TO THE MINNAY-SOTOR. 2 vols. 8vo. with Map and Plates, 29s.

III.
MEMOIRS OF THE LIFE OF GENERAL PEPÉ. Written by HIMSELF. 3 vols. post 8vo.

IV.
HOWITT'S HOMES AND HAUNTS OF THE BRITISH POETS. 2 vols. 8vo. with Illustrations, 39s.

V.
The THIRD SERIES OF THE INGOLDS. BY LEGENDS, AND OTHER POEMS. With a Memoir OF THE LATE REV. R. D. BARHAM. Edited by his SON. 1 vol. with Illustrations by Leech and George Cruikshank, 10s. 6d.

VI.
A SECOND EDITION OF SMITH'S ANTIQUARIAN RAMBLE IN THE STREETS OF LONDON. Edited by CHARLES MACKAY, LL.D. 2 vols. 8vo. (Now ready.)

VII.
A SECOND EDITION OF WELLS'S PICTURESCAPE ANTIQUITIES OF SPAIN. Imperial 8vo. bound and splendidly illustrated, 21s. (India proofs, 11. 11s. 6d.) (Now ready.)

VIII.
NEW EDITION OF THE MEMOIRS AND CORRESPONDENCE OF THE MARQUESS WELLESLEY. 3 vols. 8vo. with Portraits, 21. 2s.

Also, now ready.

I.
SIR HENRY ELLIS'S NEW SERIES OF ORIGINAL LETTERS ILLUSTRATIVE OF ENGLISH HISTORY. 4 vols. post 8vo. with Portraits, 21. 2s.

II.
DANIEL DENNISON and the CUMBERLAND STATESMAN. By Mrs. HOFLAND. 3 vols.

III.
MRS. ROMER'S PILGRIMAGE TO THE TEMPLES AND TOMBS OF EGYPT, NUBIA, AND PALESTINE, IN 1845-46. 2 vols. 8vo. with Engravings, 11. 6s.

IV.
THE GREAT OYER OF POISONING. THE TRIAL OF THE EARL AND COUNTESS OF SOMERSET FOR THE MURDER OF SIR THOMAS OVERBURY. By ANDREW AMOS, Esq. 8vo. with Portrait, 15s.

V.
A POET'S BAZAAR. By H. C. ANDERSEN. From the Danish, by CHARLES BECKWITH, Esq. 3 vols. with a Portrait and Memoir of the Author.

VI.
METHUEN'S LIFE IN THE WILDERNESS; OR, WANDERINGS IN SOUTH AFRICA. 1 vol. with Illustrations, 10s. 6d.

RICHARD BENTLEY, New Burlington-street.
(Publisher in Ordinary to Her Majesty.)

NOTICE.
SIR EDWARD BULWER LYTTON'S NEW WORK, LUCRETIA; OR, THE CHILDREN OF NIGHT.

IS NOW READY AT ALL THE LIBRARIES. Saunders & Oddy, Publishers, Conduit-street.
On Monday, in Imperial 8vo. price 10s. 6d. strongly bound and elegantly illustrated, by EUPHRASIA FANNY HAWORTH. With Illustrative Designs by the Author.
London: Jeremiah How, 209, Piccadilly.

COTINENTAL TRAVELLERS' LINGUIST. This day, in a neat pocket vol. 280 pages, price 5s. neatly bound, THE FRENCH PROMPTER; a complete "Conversations Lexicon," arranged in alphabetical order, as to obviate all difficulty of reference; each English word is followed by the phrases and idiomatic French in constant use, forming a perfect English and French Dictionary and a sure "Hand-book of Conversation." By MRS. LE PAGE, Author of "L'Écho de Paris," "Petit Musée de Littérature Française," &c. Edinburgh: Wilson, Publisher, 11, Royal Exchange.

A GIFT OR PRIZE BOOK FOR BOYS. THE MODERN BRITISH PLUTARCH; OR, Lives of Men distinguished in the recent History of our Country for their Virtues, Talents, or Achievements. By W. C. TAYLOR, Esq. 12mo. price 6s. cloth. "It is sometimes forgotten that the eminent men who have departed from the stage of life within our memory, become historical personages for our children."—*Pictorial.* "The design and execution of the work are good, and supplies what has long been needed."—*Electric Review.* Grant & Griffiths, successors to J. Harris, corner of St. Paul's Churchyard.

Just published, with Engravings, fcap. 8vo. 6s. cloth, **THE AFRICAN WANDERERS; OR, THE ADVENTURES OF CARLOS AND ANTONIO, embracing interesting descriptions of the Manners and Customs of the Western Tribes, and the Natural Productions of the Country.** By Mrs. R. LEE, formerly Mrs. T. E. Bowditch. Author of "The Life of Carrie," &c. "It is a picture of far-off life and time, and a rare treat to one acquainted with the general features of both."—*Spectator.* See also *Athenæum* and *Journal of Papers*, Nov. 29. Grant & Griffiths, successors to J. Harris, corner of St. Paul's Churchyard.

In small 4to. Illustrated by Franklin.
EARLY DAYS OF ENGLISH PRINCES. By Mrs. RUSSELL GRAY. 4s. tinted; 3s. coloured Plates. Illustrated by Leech, small 4to. 3s. 6d. plain; 4s. 6d. coloured. **THE SILVER SWAN: A FAIRY TALE.** By Madame DE CHATELAIN. Grant & Griffiths, successors to J. Harris, corner of St. Paul's Churchyard.

This day is published, with a Portrait, 2vo.
CORRESPONDENCE OF THE LATE JAMES WATT, ON HIS DISCOVERY OF THE THEORY OF THE COMPOSITION OF WATER. Edited by JAMES PATRICK MURFAD, Esq. F.R.S.E. John Murray, Albemarle-street; and Blackwood & Sons, Edinburgh.

A NEW VOLUME. Now ready, Volume 2, medium 8vo. 11. 10s. cloth lettered, OF THE **DICTIONARY OF GREEK AND ROMAN GEOGRAPHY AND MYTHOLOGY.** By Various Writers. Edited by Dr. WILLIAM SMITH. Illustrated by numerous Engravings on Wood. Contents of Vol. 2: *Earnus to Nys.* *8s. Volume 1, cloth lettered, 11. 10s. Volume 3 (in course of publication) will complete the Work. London: Taylor & Walton, Upper Gower-street; and John Murray, Albemarle-street.

NEW EDITION, ALMOST WHOLLY REWRITTEN. Now ready, Part I. (the first half of the Work), price 6s. 6d. cloth lettered, OF **ANIMAL CHEMISTRY; OR, CHEMISTRY IN ITS APPLICATIONS TO PHYSIOLOGY AND PATHOLOGY.** By Baron LIEBIG, Professor of Chemistry in the University of Giessen. Edited by WILLIAM GREGORY, M.D., Professor of Chemistry in the University of Edinburgh. "Under the heads of animal heat; of the nutrition of the carnivora and herbivora; of the origin and use of the bile; of the relation between the change of matter and the consumption of oxygen; of the origin and use of the non-nitrogenised elements of food, and particularly of fat, and their relative value as sources of heat; of the effects of alcohol and fermented liquors; of the effect produced on the volume of the inspired air by the different amount of food; and lastly, of the true functions of the intestinal canal, and the origin, nature, and composition of the feces, with their relation to the food, and to the supply of oxygen, under all these heads, the reader will find such an amount of new and interesting matter as must satisfy him that we have entered on the true path of discovery, and that the industry of modern chemists has been most profitably employed during the period which has elapsed since the first edition of this work appeared."—*From the Editor's Advertisement.* London: Taylor & Walton, 28, Upper Gower-street.

WORKS BY MR. CHARLES DICKENS. **DEALINGS WITH THE FIRM OF DOBSON & SON,** Wholesale, Retail, and for Exportation. New Work in Monthly Parts, with Illustrations by H. K. BROWN. Price 1s. A Number published on the 1st of every Month.

THE LIFE AND ADVENTURES OF OLIVER TWIST. Illustrated by GEORGE CROOKMAN. Price 11s. cloth, uniform with "THE PICKWICK PAPERS." This Edition has been carefully corrected by the Author throughout, and contains the whole of the original Illustrations.

PICTURES FROM ITALY.—Second Edition. With Vignette Illustrations. Price 12s. fcap. 8vo. Gilt. Contents: Paris to Chalon; Lyons, the Rhone, and the Golden Avignon; Avignon to Geneva; Geneva and its Neighbourhood; Parma, Modena, and Bologna; Ferrara; Verona, Mantua, Milan, and the Simplon; Rome, Naples, and Florence.

THE CRICKET ON THE HEARTH. A FAIRY TALE OF HOME. 14th Edition. Price 2s. **THE CHIMES.** A Goblin Story of some Beliefs that Rang an Old Year Out and a New Year In. 12th Edition. Price 2s.

A CHRISTMAS CAROL, IN PROSE, being a Ghost Story of Christmas. 11th Edition. Price 1s. London: Bradbury & Evans, Whitefriars.

BOOKS SUITABLE FOR REWARDS AND PRESENTS,

PUBLISHED BY

JOHN W. PARKER, London.

One Shilling.

Insects and their Habitations.
Persian Stories.
Persian Fables.
Baby Ballads and Nursery Hymns.
Lectures on the Lord's Prayer.
Simple Stories for Young Children.
The Child's Verse-Book of Devotion.
Easy Lessons on Money Matters.

One Shilling and Sixpence.

Book of Animals.
Book of Birds.
Book of Fishes.
Book of Reptiles.
Book of Shells.
Easy Poetry for Children.
The Stolen Child, a Tale.

Two Shillings.

Niebuhr's Stories of the Gods and Heroes of Greece. Edited by Sarah Austin. Gilt.
The Writing-Desk and its Contents; Familiar Illustrations of important Facts in Experimental Science. By Thomas Griffiths.

Rhymes for my Children. By a Mother.
Pretty Lessons for Good Children. By Sara Coleridge.

Reynard the Fox, revised.

The Instructor; or, Progressive Lessons in General Knowledge. Seven Volumes, 2s. each.

Vol. I. Tales, Conversations, and Easy Lessons from History.
II. Lessons on Houses, Furniture, Food, and Clothing.
III. Lessons on the Universe.

IV. Book of the Calendar, Months, and Seasons.

V. Descriptive Geography.

VI. Elements of Ancient History.

VII. Elements of Modern History.

Life of Sir Joseph Banks, and History of the Royal Society.

Lives of Linnaeus and Jussieu, and Sketch of the Rise and Progress of Botany.

Life of John Smeaton, and the History of Lighthouses.

Life of Cuvier, and Sketch of the Rise and Progress of Zoology.

The Elements of Botany.

The Lord and the Vassal; a Familiar Exposition of the Feudal System in the Middle Ages.

French Poetry; with Notes.

Van-ti, the Chinese Magistrate; and other Tales.

Norah Toole; and other Tales.

Half-a-Crown.

Humboldt's Life and Travels.

Cook's Life and Voyages.

Columbus's Life and Voyages.

Mungo Park's Life and Travels.

The Useful Arts employed in the Production of Clothing.

The Useful Arts employed in the Construction of Dwelling Houses.

The Useful Arts employed in the Production of Food.

The Deaf and Dumb Boy, a Tale.

History of Napoleon's Invasion of Russia. By Labaume.

The Child of the Atlantic: a Tale.

By Charlotte Adams.

Sister Mary's Tales in Natural History.

Minerals and Metals.

The House I Live in; or, Illustrations of the Structure and Functions of the Human Body.

What is a Voltaic Battery?

Conversations on Gardening and Natural History.

What is Christianity? By the Rt. Rev. T. V. Short, D.D. Lord Bishop of St. Asaph.

Three Shillings.

The Merchant and the Friar; or, Truths and Fictions of the Middle Ages. By Sir F. Palgrave.

The Life and Adventures of Peter Wilkins, a Cornish Man. Carefully revised.

Easy Lessons in Mechanics.

Three Weeks in Palestine and Lebanon.

Annette Mowbray, or Conversations with Mamma.

Three Shillings and Sixpence.

Domesticated Animals. By Mary Roberts.

Wild Animals; their Nature, Habits, and Instincts. By the same.

The Animal and Vegetable Productions of America. By the same.

Natural Philosophy for Beginners.

History of Sandford and Merton. Revised and Abridged.

Popular Poems; selected by E. Parker.

French Revolution; its Causes and Consequences. By F. Maclean Rowan.

Chronicles of the Seasons; or, the Progress of the Year. In Four Books. 3s. 6d. each.

Fables and Moral Maxims; selected by Ann Parker. With 100 Woodcuts. Bound and gilt.

First Sundays at Church. By the Rev. J. E. Riddle, M.A.

National Proverbs, in English, French, Italian, Spanish, and German. By Caroline Ward.

Dumas's Travels in Egypt and Sinai.

Outlines of Sacred History.

Military History of Britain. By the Rev. G. R. Gleig.

The Young Lady's Friend.

Woman's Mission.

Light in Darkness; or, Tales of a Village Rectory.

Four Shillings.

Manners and Customs mentioned in Holy Scripture, illustrated by Travellers.

Readings in Natural Theology.

The Early Christians. By the Rev. W. Pridden, M.A.

Four Shillings and Sixpence.

Readings in Poetry.

Readings in Prose.

Readings in Biography.

Recreations in Geology, by Miss Zornlin.

Recreations in Chemistry, by T. Griffiths.

Recreations in Astronomy, by Rev. L. Tomlinson, M.A.

Amusements in Chess, by Ch. Tomlinson.

Lives of Eminent Christians. By R. B. Hone, M.A. 4 vols. 4s. 6d. each.

Lives of English Sacred Poets. By Rev. R. A. Willmott. 2 vols. 4s. 6d.

Five Shillings.

Luther and His Times. By the Rev. J. E. Riddle, M.A.

Readings in Science.

Roads & Railroads. 100 Woodcuts.

Five Shillings and Sixpence.

History of Mohammedanism. By Dr. Taylor.

History of the Crusaders. By T. Keightley. 2 vols. 5s. 6d. each.

Conversations of a Father with his Children. 2 vols.

Six Shillings.

Recreations in Physical Geography. By Miss Zornlin.

World of Waters, or Recreations in Hydrology. By Miss Zornlin.

Six Shillings and Sixpence.

History of the Christian Church. By the late Dr. Burton.

History of Christianity. By W. C. Taylor, L.L.D.

Family History of England. By the Rev. G. R. Gleig, M.A. 3 vols. 6s. 6d. each.

Seven Shillings.

Tales and Stories from History. By Agnes Strickland. 2 vols.

A Familiar History of Birds. By the Right Rev. E. Stanley, D.E. Lord Bishop of Norwich. 2 vols.

The Cardinal Virtues, or Morals and Manners connected. By Harriette Campbell. 2 vols.

Bible Narrative from the Creation to the Termination of the Jewish Polity. With Maps.

A History of London. By Charles Mackay, L.L.D.

Universal Mythology. By Rev. H. Christmas, M.A. F.R.S.

Seven Shillings and Sixpence.

Peter Parley's Universal History. With 200 Woodcuts.

Eight Shillings.

Gems of Sacred Poetry.

Gems of Sacred Prose Literature.

Half-a-Guinea.

Musical History, Biography, and Criticism. By G. Hogarth. 2 vols.

The Student's Manual of Ancient History. By Dr. Taylor.

The Student's Manual of Modern History. By Dr. Taylor.



DEDICATED, BY PERMISSION, TO SIR JOHN F. W. HERSCHEL, BART.

MANUAL OF ASTRONOMY:

A Popular Treatise on the Principles of Astronomy, and on Astronomical Instruments. Illustrated by upwards of 200 Drawings on Wood and Steel.

By JOHN DREW, F.R.A.S.

Author of "Chronological Charts, Illustrative of Ancient History and Geography."

This work is particularly adapted for those who are not acquainted with mathematics; it gives familiar directions for the use of the telescope, and points out the manner in which the most interesting objects in the heavens may be found. The elements of the Transit, Astronomical Circle, and Equatorial, are also fully explained.

LONDON: J. P. No. 369, price 7s. 6d.

Darton & Co. London.

OF THE PRESS.—Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

TEMPORARY SURVIVORSHIP ANNUITIES.—Tables of Premiums have been calculated for the

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

of Children and Annuities, the account of astronomical instruments adds much to its value. "Athenæum." "Mr. Drew has performed his task in a sound and entertaining manner; the account of astronomical instruments adds much to its value. "Athenæum."

MEDICAL, LEGAL, AND GENERAL

MUTUAL LIFE ASSURANCE SOCIETY.

Assurances on Single and Joint Lives and Survivorships,

Annuities and Endowments at all ages, and for Children born

or to be born, payable from the death of a parent or other person,

or for a stated number of years.

Offices, 128, Strand.

R. W. MORRIS, Actuary.

PROVIDENT LIFE OFFICE,

50, Regent-street, London. Established 1806.

INVESTED CAPITAL £1,200,000.

Annual Income £100,000. Bonuses declared £500,000.

Claims paid since the establishment of the Office £1,320,000.

President.

The Right Honourable EARL GREY.

Directors.

The Earl of Macclesfield. Frederick Squire, Esq.

John Osborn, Bart. New James Sherman.

John Deering, Esq. Alfred Beaumont, Esq.

Alexander Henderson, M.D. Richard Sherwood, Esq.

1. The Rates of Premium are those adopted by the principal

Life Offices; the rate without bonus is lower than that of most

other Offices.

2. The Bonuses are added to the Policies, or applied to the

reduction of the Premiums, or may be received in cash as soon

as declared, at their then present value.

3. Loans are granted upon the Policies issued by this Office,

or the Policies are purchased at their full value.

4. If a Party needed to pay for the renewal of his Policy, he

may repair the omission at any time within twelve months,

upon proof of good health.

Bonuses paid upon Policies which have become Claims.

ECONOMIC LIFE ASSURANCE SOCIETY,

6, New Bridge-street, Blackfriars, London.

Established 1823.

Empowered by Act of Parliament, 3 William IV.

The Right Hon. Sir T. Frankland Lewis, Bart. Chairman.

Henry Frederick Stephenson, Esq. Deputy Chairman.

The following are among the advantages offered by this

Society:—

Lower Rates of Premium than those of any other Office,

which entitle the assured to participate in the profits, and con-

siderably lower than those of any other Mutual Assurance Society.

No Proprietors participate in the profits, the whole being

divisible among the Assured.

A Bonus is added, after the payment of the Fifth Annual

Premium, to every Policy effected on the participating scale, if

a claim accrue thereon prior to the next division of profits.

The first bonus, in 1831, averaged 16 per cent. on the Premiums

paid.

The second, ditto, 1839, ditto 31. ditto since the 1st division.

The third, ditto, 1841, ditto 36. ditto since the 2nd division.

Prospectuses and full particulars may be obtained on applica-

tion to CAMPBELL JAMES DOWNER, Secretary.

BRITANNIA LIFE ASSURANCE COM-

PANY, 1, Princess-street, Bank, London.

Empowered by Act of Parliament, 4 Viet. cap. ix.

ADVANTAGES OF THIS INSTITUTION.

MUTUAL ASSURANCE BRANCH.

Complete Security afforded to the Assured by means of an

ample subscribed capital, and the large fund accumulated from

the premiums on upwards of 6000 Policies.

Half the amount only of the annual premium required during

the first five years, the remaining half premiums being paid out

of the profits, which, after five years, will be annually divided

among the Assured.

PROPRIETARY BRANCH.

The lowest rates consistent with the security of the Assured.

An increasing scale of premiums peculiarly adapted to cases

where assurances are effected for the purpose of securing Loans

or Debts.

Half-credit rates of Premium, whereby credit is given for

half the amount of premium for seven years, to be then

paid off, or remain a charge upon the Policy, at the option of

the holder.

EXTRACTS FROM THE TABLES.

Annual Premiums required for an Assurance of 100l. for the

Whole Term of Life.

MUTUAL ASSURANCE BRANCH.

PROPRIETARY BRANCH.

Age. Half Pre- Whole Pre- Age. Half Pre- Whole Pre-

Year. mium first mium first

five years. five years. seven years. seven years.

20 £ s. d. £ s. d. 20 £ s. d. £ s. d.

25 1 0 0 1 0 0 25 1 0 0 1 0 0

30 1 2 2 2 4 4 30 1 9 7 1 19 2

35 1 4 11 2 9 10 35 1 11 9 2 3 6

40 1 8 6 2 17 0 40 1 4 11 2 9 10

45 1 13 3 6 6 40 2 2 18 4

50 2 7 9 4 15 6 50 2 2 6 4 5 0

55 2 19 0 5 17 8 55 2 12 9 5 5 6

PETER MORRISON.

Under the Especial Patronage of Her Most Gracious Majesty

the Queen.

THE ROYAL NAVAL MILITARY, EAST

INDIA, AND GENERAL LIFE ASSURANCE SOCIETY,

13, Waterloo-place, London.

Directors.

Lieut.-Col. Sir Frederic Smith, K.H., R.E. Chairman.

Col. Sir William Gough, C.B., K.C.H., R.E., Deputy-Chairman.

Admiral the Right Hon. Sir G. Cockburn, G.C.B., M.P.

Major-Gen. Sir J. Cockburn, Bart. G.C.H.

Gen. Sir Thomas Bradford, G.C.B., G.C.H.

Major-Gen. Sir P. Ross, G.C.M.G., K.C.H.

Lieut.-Gen. Sir John Gardiner, K.C.B.

Major-Gen. Sir Hew D. Ross, K.C.B., R.A.

Capt. Sir George Back, R.N.

Major-Gen. Taylor, C.B., E.L.C.S.

Major-Gen. Edward Wyndham, C.B.

Major-Gen. Arnold, K.H., K.C.

Major-Gen. Cleland, E.L.C.S.

Lieut.-Col. H. Hamond, K.H., late R.I.G.

Lieut.-Col. Purchas, E.L.C.S.

Lieut.-Col. Matson, R.E.

Major Shadwell Clarke, K.H., F.R.S.

Archibald Hair, Esq. M.D., late R.I

DEDICATED, BY COMMAND, TO
HIS ROYAL HIGHNESS, PRINCE ALBERT.

THE ART-UNION JOURNAL:

A MONTHLY JOURNAL OF THE FINE ARTS,

ETC. ETC.

EXTENSIVELY ILLUSTRATED BY ENGRAVINGS ON WOOD AND STEEL,

PRICE EIGHTEEN-PENCE.

NEW VOLUME WITH THE NEW YEAR; ENLARGED SERIES.

THE One Hundred and Third Monthly Number of the ART-UNION JOURNAL, which will be issued in an enlarged form, and into which will be introduced many new features, considerably enhancing its interest and value, affords a favourable opportunity for SUBSCRIBERS to begin the Work—

COMMENCING A NEW VOLUME WITH THE NEW YEAR.

The ART-UNION is presumed to be sufficiently well known to render unnecessary any explanation of its purpose and mode of conduct. During the past year, its monthly circulation has exceeded 7,000; the efforts of its Editor have been commensurate with the increased demand for information concerning the Arts. It has obtained the confidence of the Artists generally, secured a large portion of public patronage, and been recommended universally by the Press as "ably and impartially conducted;" as "admirably calculated to advance the objects of Artists, and increase the growing taste for Works of Art;" as "at once establishing, by the excellence of its arrangements, the variety and interest of its intelligence, and the tone of its opinions, the highest claims upon the support of all lovers of Art;" and as having worked out with "industry, integrity, and ability," its high purpose of "supplying to Artists, Amateurs, and Connoisseurs, accurate and useful information upon all subjects in which they are interested, and to the public the means of justly ascertaining and estimating the progress of Art, both at home and abroad."

The first object of its conductors has been to discharge the high and important duty of co-operating with the ARTIST; the next, to aid in advancing taste, in all matters connected with DECORATIVE ART; and the next, to assist the MANUFACTURER who, more or less, advances or retards Art-Education by every article he multiplies and circulates: thus labouring unceasingly to obtain for Great Britain the advantages which have followed the alliance between the FINE ARTS and the USEFUL ARTS in every other country of Europe.

A few years have produced important and extensive changes in reference to BRITISH ART: a ROYAL COMMISSION has been formed for the direct and immediate purpose of its advancement; the GOVERNMENT SCHOOL OF DESIGN has increased from one Establishment to eleven Establishments; SOCIETIES for the fostering of Art, under the name of ART UNIONS have been incorporated by Act of Parliament; the MANUFACTURERS have learned to know that Art is their safest and most profitable auxiliary: in fact, many broad and healthy channels have been opened for its progress, and in Great Britain and Ireland the numbers now interested in the subject are as one hundred to one, compared with those who not many years ago gave it attention and thought. To answer the increased calls that are consequently made upon the ART-UNION JOURNAL, to represent duly the several Institutions adverted to, and to supply to the public adequate information concerning them; to be, in fact, the representative of British Art to-day as fully as it was YESTERDAY—it is absolutely essential that ATTENDED SPACE be given to the subject and its manifold ramifications. The pages of which the Journal has hitherto consisted are now insufficient for the purpose—with reference less to increased sources of information at home and abroad, and added power derived from added connexions and enhanced experience, than as regards the positive necessity for reporting properly the various Institutions in progress—augmented tenfold within the last five years.

It is, therefore, intended to *increase the size of the ART-UNION*, by, at least, TWELVE pages; and, as a necessary consequence, to demand from Subscribers an increased price: the charge for the ART-UNION JOURNAL will therefore be, on and after the 1st of January, EIGHTEEN-PENCE.

When SUPPLEMENTARY PARTS are needed, they will be given free of additional charge to Subscribers.

Independent of this increased size, various other striking and important improvements will be introduced into the Journal.

The Editor has to announce in preparation—

A series of Articles on the Manufactories of France, by W. COOKE TAYLOR, L.L.D.; for which express purpose Dr. Taylor is at present visiting Paris, Lyons, St. Etienne, Lisle,

The Editor is already enabled to announce that he has been permitted to make selections of Pictures by eminent British Artists—to be engraved, in line, for *exclusive publication* in the ART-UNION—from the Collections of His Grace the DUKE of SUTHERLAND, the Right Hon. LORD NORTHWICK, the Right Hon. LORD DOVER, the Right Hon. LORD CREWE, the Right Hon. SIR ROBERT PEEL, CHARLES MEIGH, Esq. of Shelton, — CLOW, Esq. of Liverpool, and — SHARPS, Esq. of Birmingham.

ENLARGED SERIES.

THE ART-UNION JOURNAL

FOR JANUARY 1847,

COMMENCING A NEW VOLUME WITH THE NEW YEAR,

SUGGESTING A FAVOURABLE OPPORTUNITY FOR

NEW SUBSCRIBERS,

WILL CONTAIN ABOVE FIFTY ENGRAVINGS ON WOOD AND STEEL AND IN CHROMO-LITHOGRAPHY.

London: Published by CHAPMAN & HALL, 186, Strand.

* * * The ART-UNION may be ordered from any Bookseller in Town and Country.

Printed by JAMES HOLMES, of No. 4, New Ormond-street, in the county of Middlesex, printer, at his office, No. 4, Took's-court, Chancery-lane, in the parish of St. Andrew, in the said county; and published by JOHN FRANCIS, of No. 14, Wellington-street North, in the said county, Publisher, at No. 14, in Wellington-street aforesaid; and sold by all Booksellers and News-vendors.—Agents: for SCOTLAND, Messrs. Bell & Bradburn, Edinburgh;—for IRELAND, Messrs. Cumming & Ferguson, Dublin.—Saturday, December 5, 1846.

No. 99

For the convenience
for the Con
and other

THE SU
being no
their earliest
Secretary, Dr. R
The next issue
the end of Jan
K
S

A Volume of
a CALDERWOOD
sible, to complete
include the Soc
in a subsequent
received shall
placed at their
The Council
give a limited
persons who a
addressed to the
Books issued f
the Index Volu
to make an ac
Members who
such volumes

GEOLOG
CHOL
branches of Sc
arranges elem
gives Private
20, Strand, L

SCHOOL
AGENCY
respectfully in
that they have
SOLLO-SQLA
be conducted
ferred, and St
land, and Ger
by free.

PHONIC
I stand
Pronunciation
instruction of
Art; also for
the Arts of
YATE CLASS
for the course
opened on Tu
"I have pa
dign, that
scientific and
its present fo

AGRIC
Hodde
TERMINA
attendance
delivered da
Breeds, Man
Practical Ar
Mineralogy
also, Practic
of education
Languages—
generally, a
School.

AGRIC
Hodde
TERMINA
meeting, q
accout-mene
Levering, a
Sciences; th
tinal and Ar
History, or
Application
Master, pre
on that day

MR. J. W.
LISHING
Leather Ar
which the
right, Mr.
his portrait
the likeness
process, the
costly portr
fig, and th
Ladies hav
room, and
plate and c

SCRIP
be SO
a very han
complete, a
May be sec

NOTI
GE
shares will
Bridge-stre
JANU AR
purpose of
Skipper, E
The by-
Proprietor
reader bit
such inten
By ord
The Cre